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Correspondence Instruction Catalogue

INOUNCEMENTS OF
IE BUREAU OF
ORRESPONDENCE
STRUCTION

University Extension Services

The Extension Division is the administrative agency through which the University extends its services to the people.

In addition to CORRESPONDENCE INSTRUCTION described in this catalogue, the University of North Carolina offers the following services to the people of the state:

AUDIOVISUAL EDUCATION. Audiovisual materials and services are available to schools, colleges, civic groups and other agencies. Films for community programs, business and industry, and other adult groups are made available each month through public libraries. Individuals may book films for use in conjunction with correspondence courses through their public libraries or through the regular film rental service of the Audiovisual Bureau.

CLASS INSTRUCTION. Extension courses, primarily graduate courses in professional Education, are held both on and off the campus for teachers. Students who take courses in approved locations away from the campus may earn as much as six semester hours of graduate resident credit toward an advanced degree. Those who take courses in locations not approved for resident credit may earn graduate extension credit.

COMMUNITY ADULT EDUCATION. Consultative and instructional services are provided to community groups interested in programs of general, non-credit adult education.

EVENING COLLEGE. A two year program for undergraduates is held on the campus during the regular academic year. Qualified students may earn as much as two years of the resident credits required for a degree.

RESIDENTIAL ADULT EDUCATION. This Bureau develops and organizes non-credit adult education programs and conferences to be held on the campus. Anyone interested in such programs should contact the office at 209 Abernethy Hall, Chapel Hill, telephone 933-1125.

SCHOOL SERVICES. Standardized tests are distributed to authorized health, educational, and business agencies. Faculty members of the University serve in an advisory capacity in evaluating new tests. High School Debating Contests and High School Academic Contests are available.

TELEVISION INSTRUCTION. From time to time Extension courses in regular University subjects are offered on University of North Carolina Education Television stations, WUNC-TV, Channel 4, Chapel Hill, and WUNB-TV, Channel 2, Columbia. (Additional transmitters in the University system are being developed at Linville, Concord, and Asheville.) These courses are taught by members of the University faculty and, when all requirements are met, give the same credit as courses in residence.

UNIVERSITY OF NORTH CAROLINA

EXTENSION DIVISION

CORRESPONDENCE INSTRUCTION CATALOGUE

ANNOUNCEMENTS OF THE BUREAU OF

CORRESPONDENCE INSTRUCTION

1967

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Correspondence Instruction

This catalogue explains in detail the correspondence work offered at Chapel Hill by the Extension Division of the University of North Carolina. The courses offered at North Carolina State University at Raleigh are listed on the back cover. Full information regarding them may be secured by writing to that institution.

The courses listed herein may be taken by anyone who is prepared to study them with profit. Those who expect to secure credit towards a degree must, of course, satisfy the entrance and other requirements of the degree granting institution. However, those who do not desire or expect such credit are permitted to register for any course for which they are qualified. Non-credit students are given the same careful instruction as those who study for credit.

Each correspondence course has been prepared by a member of the faculty so that it parallels the equivalent course given in residence and covers an equal amount of work for which equal credit is given. Although it may vary, a correspondence course usually has eight assignments per semester hour.

General Information

Correspondence study is a method of learning through the directed study of textbooks and supplementary material, writing the answers to the questions, and developing lines of thought contained in each assignment. Each assignment includes: (a) full directions for study, including references to textbooks; (b) suggestions and lecture material; (c) questions to be answered in writing. When a student registers for a course, he is provided a set of assignments. He does the work outlined in the first assignment and sends his paper to the Bureau of Correspondence Instruction and then begins work on the second assignment. At the University each paper is examined by an instructor, who carefully corrects and grades it and places on it constructive criticism and helpful suggestions for study. During University vacation periods, students may expect some delay in the return of reports. While it is very desirable that the student send in work regularly, at least one assignment each week, he has the privilege of sending it in as he is able to complete it, *provided he does not submit more than four assignments in each course within a seven-day period.* Each assignment covers approximately two days of residence work. An assignment is expected to require approximately six hours for preparation. A final supervised examination must be passed, if credit is to be given.

Credit

Unless otherwise noted, all courses offered give credit toward bachelors' degrees at this institution. *No courses are offered for graduate credit.*

To work out a systematic plan for taking correspondence instruction toward the A.B. degree, study carefully the requirements for the General College found on pages 36-37.

For credit toward a degree at this branch of the University, not more

than the equivalent of one year of resident work, thirty semester hours, may be earned by extension classes and correspondence courses. The last year's work must be taken in residence. However, if a student, with the exception of one or two courses, has fulfilled the University requirement of taking the full work of the last academic year in residence, he may complete this work by taking correspondence courses from this University provided permission is secured from his dean.

If degree credit is desired at this branch of the University, an applicant for correspondence work must meet the University entrance requirements of at last fifteen acceptable units from an accredited high school. The high school record must be transferred to the University on a blank that will be furnished for the purpose. Credit for work taken at other colleges must be properly transferred to the University and accepted by the examining committee.

For Credit at Other Colleges and Universities

Credits earned will be transferred to another institution when this request is made by the student to the Office of Records and Registration, Hanes Hall, Chapel Hill, N. C. 27514.

The University cannot determine the policy of other institutions in regard to accepting credit for correspondence work. There are very few standard colleges or universities at this time, however, that do not accept credit for work completed through correspondence instruction in other standard colleges or universities. There is usually interchange of credits between the various institutions which are members of the National University Extension Association.

Persons should confer with the officials of the institution where credit is desired before enrolling.

For North Carolina Teachers

The State Department of Public Instruction in North Carolina accepts credit earned before September 1st for that teaching year. Teachers needing credit for North Carolina certification should arrange to complete courses by August 15 in order to have credit reported by September 1st. For full information about certification requirements, write the State Department of Public Instruction.

Teachers who need *professional courses* must be sure to choose them in their own professional field. For instance, a primary teacher should not take a course in high school methods.

For renewing a certificate based on a bachelor's degree six semester hours' work is required and may be taken by correspondence and/or extension class. Any courses which do not duplicate courses previously taken will be suitable provided they are in areas or subjects specifically related to the needs of the individual in connection with his work. Credit may be in either education or subject matter courses. Certificates based on more advanced degrees may not be renewed by correspondence.

Correspondence Courses Available Through the Special In-Service Teacher Education Program

Several courses have been approved by the Special In-Service Teacher

Education Program. Interested teachers should write for a list of approved courses. When an application blank is submitted, it should be accompanied by a letter from the employing superintendent recommending participation and certifying that the teacher is under contract. The fees must be paid by the teacher at the time of enrollment. Upon the completion of the course, the teacher will be eligible for refund of course fees (does not include cost of books). The refund will be made by the Extension Division after reimbursement is made by the Special In-Service Teacher Education Program. Refunds are made twice a year, once in the fall and again in the spring.

For Teachers in Other States

The Office of Records and Registration will transfer credit to state departments of education to be applied toward teachers' certificates when requested to do so.

Rules Governing Correspondence Courses

1. Not more than two courses may be taken at one time.

2. Students may enroll in a course at any time during the year.

3. Courses should be completed within thirteen months from the original date of registration. Courses may not be completed in less than six weeks from the date the first assignment is received.

4. University regulations do not permit students to enroll or to submit assignments while attending a regular session without the written approval of the appropriate dean. In order to continue a course while in residence, written permission must be filed in the Bureau. Additional time can be allowed for those students who return to a regular session before completing a course.

5. Correspondence students who are not *bona fide* residents of Chapel Hill and are not currently attending the University must secure the written approval of University authorities to remain in the vicinity of Chapel Hill while enrolled in a correspondence course. In very exceptional circumstances, permission may be granted.

6. It is desirable that students send in at least one assignment a week. Only four assignments are accepted in a course in a seven-day period. These should be submitted one at a time. They will be returned to the student for study purposes as soon as they are corrected. All written assignments and reports must be returned to the Bureau before a final grade or credit will be given.

7. Students taking courses for credit must pass a final examination taken no later than one month after all assignments have been corrected. Examinations must be taken at a standard college or university which is accessible to the student. Active service personnel may arrange examinations under the supervision of a base Education Office. The examination must be completed two weeks prior to the date credit is needed.

8. Requests for transcripts should be addressed to the University Office of Records and Registration, Hanes Hall.

9. A subject for which credit has already been given cannot be taken for credit by correspondence unless approval has been obtained from the institution where credit is desired.

10. Thirty semester hours (equivalent to one year of residence work) may be taken by correspondence and extension classes toward a degree at the University in Chapel Hill.

11. If a student, with the exception of one or two courses, has fulfilled the University requirement of taking the full work of the last academic year in residence, he may complete this work by taking correspondence courses from this University provided permission is secured from his dean, and suitable courses are offered.

12. The use of lightweight paper for assignments is recommended in order to save postage. Paper suitable for typewriter or pen, if not available locally, may be purchased from the Bureau.

Standards

The Bureau emphasizes the importance of the individual guidance of students by instructors. This involves the evaluation of students' work and the giving of helpful suggestions according to individual needs.

All students will be expected to submit their assignments in good form, grammatical and otherwise, acceptable to the instructor and in line with the requirements of the University. If an instructor in any department finds that the English composition of a student is below the standard, the symbol *cc* (composition condition) may accompany the final grade, as for instance Bcc, Ccc, or Dcc. This will indicate that, although the instructor has accepted as satisfactory the student's knowledge of the subject matter of the course, the penmanship, punctuation, spelling, vocabulary, or organization of the written work is not up to the University standard. A student receiving such a grade may remove the condition by completing the correspondence course English c0 with a grade of C.

The Honor System

Correspondence courses, like residence courses, are on the honor basis. The student body of the University has through a century of tradition developed an honor spirit and an honor system. A student who plagiarizes, copies, cheats, or in any way does dishonest work is not only denied credit for the course but may be dismissed from the University.

In correspondence study, work must be honest above all other qualities. Each correspondence student is on his honor to do only honest work. To make certain that there is no semblance of dishonor, it should be an unfailing practice never to refer to the textbook or any other materials or aids when writing answers to questions unless specifically advised to do so.

No credit will be given for a course in case the student has been false to the pledge of honor. No refund will be made in such a case.

Fees

Course fees:

For residents of North Carolina:
($12.00 per semester hour)

2 semester hour course	$24.00
3 semester hour course	$36.00
4 semester hour course	$48.00

Additional fees are charged for special materials and services with a few courses and are indicated in the course descriptions.

For non-residents of North Carolina:
($15.00 per semester hour)

2 semester hour course	$30.00
3 semester hour course	$45.00
4 semester hour course	$60.00

Additional fees are charged for special materials and services with a few courses and are indicated in the course descriptions.

Renewal fee . . . $ 3.00

One extension of time is given and all renewed courses must be completed within six months of the original expiration date.

Veterans and military personnel are eligible to enroll under the Veterans Administration. Full information will be sent upon request.

See information below concerning servicemen who are eligible to study through the U. S. Armed Forces Institute.

Under certain circumstances, the Vocational Rehabilitation Division of the State Department of Public Instruction will pay the fees for those who have a physical disability. Full information will be furnished those who write the Director, Raleigh, North Carolina.

See also page 6 for information about the In-Service Teacher Education Program.

Refunds

The request for a refund must be made in writing.

Partial refunds will be granted provided the request is made within two months of the enrollment date. A charge of $8.00 for the expense in connection with the enrollment will be made, plus $2.00 for each corrected paper.

Books and Supplementary Material

A bookstore is maintained in the Bureau of Correspondence Instruction to furnish required texts. Required texts are listed with each course. The prices are subject to change.

Books for *supplementary* reading should be requested from the local public or county library. If the local library cannot supply these books, they may be obtained by having the local librarian request them through the North Carolina State Library, Raleigh, N. C. The librarian should use the standard American Library Association interlibrary form and should indicate that the request is being made for a student currently enrolled in a correspondence course. Students who live in towns or counties without library service may obtain books by writing directly to the State Library.

Note for Students Who Live Out of the State of North Carolina

Out-of-state students receive library service from the North Carolina State Library only through local library agencies. Students who are not living in North Carolina should contact the local public library or other public institution which maintains a library whose inter-library loan policy would permit the borrowing of books. The State Library can lend to out-of-state students only through such an arrangement.

Those out-of-state students who do not have a local library should contact the Bureau of Correspondence Instruction if the securing of supplementary materials cannot be arranged through a local agency.

The United States Armed Forces Institute

The University of North Carolina is one of a number of colleges and universities selected by the United States Government to offer correspondence courses to those in service, the Government paying part of the expense. Military personnel of the United States Army, Air Force, Navy, Coast Guard and Marine Corps, whose applications have been approved are eligible to enroll through the United States Armed Forces Institute. The following subjects are included in the University's approved courses: art, dramatic art, education, English, geography, German, history, Latin, mathematics, music, philosophy, political science, psychology, religion, Russian, sociology, and Spanish. A leaflet giving full information is available and will be sent upon request. The Government will pay the tuition, while the person in service pays for the books and a registration fee of $6.00.

Adult Education

Special arrangements will be made with instructors to meet the requirements of adult students who, for various reasons, desire to continue studying without regard to credit. Any mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual needs and interests. Courses in philosophy, psychology, education, religion and sociology are especially recommended for homemakers, social workers, parents and teachers. Literary and civic club members will find courses in history, English, political science, foreign language, art and music valuable. For those in business there are courses in business English, mathematics, etc.

How to Select and Register for Correspondence Courses

Read carefully all the preceding pages. Look through the list of courses and select one or two which you need or in which you are most interested. (Additional information regarding courses suitable for those who wish credit at the University of North Carolina will be found on pages 35 and 36 of this catalogue.) Confer with officials of the institution where credit is desired regarding the selection of your work, if necessary. Fill out the application blank in the center of this bulletin. Detach and mail it with a check or money order to the Bureau of Correspondence Instruction, Chapel Hill, N. C. 27514. The check or money order should be made payable to the Bureau of Correspondence Instruction.

Before writing to the Bureau be sure to fill out *every line* of the application blank. If you are a school teacher, be certain to give exact information concerning your teacher's certificate: i.e., *kind* (whether elementary, primary, grammar grade, or high school); *class* (whether A, B, or C); and *number*.

Textbooks will not be sent unless requested on the application blank. Those wishing to purchase texts should send an amount sufficient to cover their cost or request that they be sent C.O.D.

If you do not find the courses you need listed in this catalogue, write for a *Guide to Correspondence Study* which lists courses offered by accredited colleges and universities which are members of the National University Extension Association. The *Guide* may be obtained for fifty cents from:

National University Extension Association
c/o University of Minnesota
Minneapolis, Minnesota 55455

Dental Programs

NOTE: *The courses listed here do not give credit toward a degree, but lead to certificates.*

SCHOOL OF DENTISTRY

DENTAL ASSISTING

The following seven courses include five correspondence courses and two resident courses and compose an extension study program for the education and training of Dental Assistants. Completion of all courses will qualify the person to be a candidate for certification. Those not desiring the entire program may enroll in sequence in any one or several of the correspondence courses, but not in the resident courses, and partial completion of the program does not meet the education requirement of the American Dental Assistant Association.

Individual courses may be taken for certification renewal purposes provided the student has been certified and is currently working in a dental office.

Dentistry cn16 and Dentistry cn17 may be taken under an optional plan—either as (1) a *resident program in a dental school*, or (2) as a *correspondence program in a private dental office* or in a *qualified dental clinic* under the supervision of a dentist. Details on the optional plan may be obtained by writing the Bureau of Correspondence Instruction.

The complete seven-course program is equivalent to one academic year of study. However, no course in the program is given for credit toward an academic degree. The program includes the knowledges and skills recommended by the Council on Dental Education of the American Dental Association.

cn11. ORIENTATION IN THE DENTAL PROFESSION AND OFFICE. *24 Assignments.*
History and objectives of dentistry and associated groups, legal and ethical principles, dental terminology, applied psychology related to professional contact, telephone techniques, personal health and grooming.

cn12. SECRETARIAL PROCEDURES. *32 Assignments.*
English grammar, typewriting development, business forms and business letter forms, business mathematics, filing, and business conduct. Available to office personnel in health areas other than dentistry.

cn13. PRECLINICAL SCIENCES. *48 Assignments.*
Dental anatomy and physiology and dental application of pathology, bacteriology, pharmacology, nutrition, first aid, and sterilization.

cn14. DENTAL MATERIALS AND TECHNICAL PROCEDURES. *40 Assignments.*
General composition, working characteristics, purchase routine, storage and technical use in dentistry of various dental materials.

cn15. CLINICAL SCIENCES. *48 Assignments.*
Dental supplies, instruments, equipment, operating procedures,

radiographic techniques, oral hygiene, preventive dentistry, pedodontics, operative dentistry, endodontics, orthodontics, oral surgery and anethesia, crown and bridge prosthodontics, prosthodontics, and periodontology.

cn16. LABORATORY AND TECHNICAL APPLICATION. *16 Assignments.*
Manipulation of various dental cements, amalgam, gold alloys, waxes, impression materials, gypsum products, and acrylics. Dental techniques include pouring and trimming models; fabricating dies; constructing base plates, bite rims and custom trays; and waxing, carving, casting, and finishing of inlays and crowns.

cn17. CLINICAL APPLICATION. *16 Assignments.*
Experience and practice in patient contact in reception area and operatory, including telephone techniques, instrument and equipment care and preventive maintenance, sterilization procedures, radiographic film processing and handling, operatory functions, and chairside assisting procedures in the various phases of dentistry.

The last two courses taken as resident courses must be accomplished in a school of dentistry. When these courses are taken as correspondence courses, a final comprehensive practical examination must be taken at a school of dentistry. A list of participating dental schools for both options is available from the Bureau. More detailed information and fee schedule is available in a separate bulletin.

DENTAL LABORATORY TECHNOLOGY

A correspondence program for training dental laboratory technicians has been inaugurated by the School of Dentistry. This program consists of ten courses. Completion of all courses will qualify an individual to be a candidate for certification by the National Board for Certification, an agency of the National Association of Dental Laboratories, Inc. A list of the courses follows:

- c32a Business English
- cn22 Mathematics for Dental Auxiliaries
- cn23 Chemistry for Dental Auxiliaries
- cn24 Physics for Dental Auxiliaries
- cn26 Dental Anatomy and Physiology
- cn27 Dental Materials and Metallurgy
- cn28 Operative Dentistry Laboratory Techniques
- cn30 Prosthodontic Laboratory Techniques
- cn32 Crown and Bridge and Ceramic Laboratory Techniques
- cn34 Orientation, Ethics, Professional Relatives and Business Management.

Completion of the entire program leads to a Certificate in Dental Technology.

More complete information is available upon request.

NOTE: *With a few exceptions, the numbers are the same as in the University catalogue.*

DEPARTMENT OF ANTHROPOLOGY

c41. GENERAL ANTHROPOLOGY. Credit, 3 semester hrs.
Mr. Peck. *24 assignments.*
A basic introduction to man as a species and as a producer of customs and culture. The evolution of mankind, physical anthropology, modern varieties and races, and human capabilities. The fundamental culture developments of human history with a general study of the functioning principles of culture. Study of selected culture areas.

Texts:

Benedict, *Patterns of Culture* (1960), $1.95
Honigmann, *The World of Man* (1959), $9.50
Childe, *What Happened in History* (1942), $1.25
Mead, *Coming of Age in Samoa* (1949), 60¢
Collier, *Indians of the Americas* (1947), 60¢
Ruesch, *Top of the World* (1949), 50¢
Singh, *Train to Pakistan*, 50¢

DEPARTMENT OF ART

c33. HISTORY AND INTERPRETATION OF PAINTING. Credit, 3 semester hrs.
Professor Schnorrenberg and Assistant. *24 assignments.*
Sophomore, Junior, Senior elective.

An introduction to the history and interpretation of art, tracing the development of painting in Western Civilization through the Renaissance.

Gombrich, *The Story of Art* (1966), $5.50
95 University Prints, set $2.50
38 Taurgo Prints, set $2.00
The following book for supplementary reading may also be secured from the Bureau: Robb and Garrison, *Art in the Western World*, rent, $1.50 for 3 months

SCHOOL OF BUSINESS ADMINISTRATION

c71. ACCOUNTING PRINCIPLES I. Credit, 3 semester hrs.
Professor Terrill or Mr. Dailey. *25 assignments.*

Fundamental accounting principles applied to the recording of business activities and to the reporting of the financial results for single proprietorships, partnerships, and corporations.

Texts:

Finney and Miller, *Principles of Accounting—Introductory*, 6th Ed., $8.95
Accounting Forms for Solutions, Group B Problems in Finney and Miller, *Principles of Accounting—Introductory*, 6th Ed., $4.95
Wentworth, Montgomery, Gowen, and Harrell, *The Accounting Process—A Program for Self-Instruction* (1963), $3.50 (paperback)

DEPARTMENT OF DRAMATIC ART

c30. INTRODUCTION TO THE THEATRE. Credit, 3 semester hrs.
Mrs. Lamont. *24 assignments.*
Sophomore, Junior, Senior elective.

Dramatic Art c30 is designed to give the student a general knowledge and understanding of the nature of the living theatre of the

Western world from ancient Greece to the present. A thorough study of six representative plays.

Texts:

Goodman, *Drama On Stage* (1961), $5.95
Whiting, *An Introduction to the Theatre*, Rev. Ed. (1961), rent, 3 months for $1.25

c155. **PLAYWRITING.** Credit, 3 semester hrs.
Professor Patterson. *25 assignments.*

A practical course in the writing of the stage play. A study of the principles of dramatic construction based on consideration of the sources of dramatic literature. Requirements include the writing of a short play based on a scenario or story from a selected group, and the writing of an original one-act play (or a portion of a full-length play corresponding in length, accompanied by a scenario of the entire work). Both plays will be written under the guidance of the instructor, with criticisms and suggestions from inception to final form.

Texts:

Cooper, *Preface to Drama* (1955), $5.50
Epps, *The Poetics of Aristotle* (1942), 75¢

SCHOOL OF EDUCATION

c41. **THE INTRODUCTION TO THE STUDY OF EDUCATION.** Credit, 3 semester hrs.
Professor Hennis. *25 assignments.*

A survey of education in the United States. Areas of study include organization and administration of education, history of education, problems and issues in education, and professional opportunities.

Texts:

DeYoung and Wynn, *American Education*, 5th Ed. (1964), $7.50
Hughes, *Education in America* (1965), $7.95
Latest Biennial Report of the Superintendent of Public Instruction of North Carolina, may be borrowed free of charge
Progress Report of Curriculum Study, Recommendations to Date, may be borrowed free of charge

c71. **EDUCATIONAL PSYCHOLOGY.** Credit, 3 semester hrs.
Professor Rosser. *25 assignments.*

Designed to provide teachers and prospective teachers with those psychological skills and insights which are necessary to successfully guide the growing, learning, and adjustments of children. Considers such topics as: the nature of the learner; the nature of learning and factors which influence school learning; nature of individual differences; mental hygiene; and evaluation.

Texts:

McCollough and Van Atta, *Introduction to Descriptive Statistics and Correlation: A Program for Self-Instruction* (1965), $2.95
Morse and Wingo, *Psychology and Teaching* (1962), $8.50
Morse and Wingo, *Readings in Educational Psychology* (1962), $3.50
Tyler, *Tests and Measurements* (1963), $1.50

c93. **SURVEY AND EVALUATION OF BOOKS AND RELATED MATERIALS FOR CHILDREN.** Credit, 3 semester hrs.
Mrs. Mouzon. *25 assignments.*

This course is designed to acquaint students with the field of children's literature so that they may make use of its wide variety

of materials in their work with children. The development of ability to know, select and present literature to children in the first through the eighth grades.

Texts:

Basic Book Collection for Elementary Grades, 7th Ed. (1960), $2.00
Johnson, Sickels, Sayers, *Anthology of Children's Literature*, 3rd Ed. (1959), $10.50
Eaton, *Reading With Children* (1940), rent, 75¢ for 2 months
Robinson, *Readings About Children's Literature* (1966), $3.95.

c99. THE SECONDARY SCHOOL — Credit, 3 semester hrs.
Professor Tarbet. — *25 assignments.*

This course emphasizes the purposes and practices of the modern secondary school in providing for the education of the adolescent boy or girl. This includes a study of the purposes and objectives, the curriculum, including co-curricular activities, the guidance services, and stresses issues and trends in secondary education.

Texts:

Douglass, *Secondary Education in the United States* (1964), $6.75
Bent and Kronenberg, *Principles of Secondary Education*, 4th Ed. (1961), rent, $1.50 for 3 months
Gall and Hicks, *Modern Secondary Education* (1964), rent, $1.25 for 3 months

c143. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. — Credit, 3 semester hrs.
Professor Phillips. — *24 assignments.*

The purpose of this course is to present the evolution of the educational practices and institutions of the United States.
NOTE: *This course is accepted as the equivalent of History 170.*

Texts:

Edwards and Richey, *The School and the American Social Order*, 2nd Ed. (1963), $7.95
Gross and Chandler, *The History of American Education Through Readings* (1964), $5.50
Meyer, *An Educational History of the American People* (1957), $7.50

c155. THE TEACHING OF SCIENCE IN THE ELEMENTARY GRADES. — Credit, 3 semester hrs.
Mr. Smith. — *25 assignments.*

The informational content of science is studied in relation to science instruction in the elementary school. Purposes, methods, and materials for such instruction are surveyed. Stress is laid on making the best use of common things at hand, in demonstrating and experimenting.

Texts:

Blough, Schwartz, and Huggett, *Elementary-School Science and How to Teach It* (1958), $7.50
Publication No. 293, *Science for the Elementary School* (1953), rent, 25¢ for 3 months
Freeman, *et al.*, *Helping Children Understand Science* (1954), rent, 75¢ for 1 month

c156. ARITHMETIC IN THE ELEMENTARY SCHOOL. — Credit, 3 semester hrs.
Professor Ballew. — *24 assignments.*

This course deals with the organization and selection of subject matter in arithmetic with modern methods of teaching the subject in the elementary school.

Text:

Heddens, *Today's Mathematics: A Guide to Concepts and Methods in Elementary School Mathematics* (1964), $6.60

c160. CURRICULUM CONSTRUCTION. Credit, 3 semester hrs.
Mr. Smith. *25 assignments.*

The general principles and techniques of curriculum construction on both elementary and secondary school levels comprise the major part of the course. Special attention will be focused upon recent trends in curriculum revision and organization in modern schools.

Texts:

Gwynn, *Curriculum Principles and Social Trends*, 3rd Ed. (1960), $7.75
Lee and Lee, *The Child and His Curriculum* (1960), $6.50

c171. GROWTH AND DEVELOPMENT OF THE SCHOOL CHILD. Credit, 3 semester hrs.
24 assignments.
Professor Reilly.

The study of human growth and development from conception to maturity, with emphasis on the school-age pupil. Particular attention is given to the physical, physiological, social, emotional, intellectual and moral aspects of growth and development. An attempt is made to relate these to behavior and motivation, particularly as they relate to formal education.

Texts:

Merry and Merry, *The First Two Decades of Life*, 2nd Ed. (1958), rent, $1.50 for 3 months
Crow and Crow, *Adolescent Development and Adjustment* (1956), rent, $1.50 for 3 months
Hurlock, *Child Development*, 3rd Ed. (1956), $1.50 for 3 months

c180. INTRODUCTION TO THE STUDY OF EXCEPTIONAL CHILDREN. Credit, 3 semester hrs.
24 assignments.
Professor Anderson.

This course is designed primarily for students who are planning to be or are already a part of the school setting. While the content of the course is geared to educators who serve exceptional children in the public schools, it is hoped that parents and others who in any way have contact with exceptional children will find their understanding increased. Its general purpose is to provide some insights into the terminology of exceptional children, how to identify them, what their basic characteristics generally are, their fundamental needs, the relationship of their major deviation to their mental health and that of their parents, and what school curriculums meet their needs.

Texts:

Dunn, *Exceptional Children in the Schools* (1963), $7.00
Bettelheim, *Love Is Not Enough* (1950), $1.50
Baruch, *One Little Boy* (1952), $3.50

DEPARTMENT OF ENGLISH

c0. ENGLISH COMPOSITION.
Mrs. Flora. Non-credit.
Fee, $45.00.
25 assignments.

English c0 is especially concerned with mastery of the sentence as a grammatical unit, with clarity of thought and mechanical correctness as specific objectives. Students may remove composition conditions by completing this course with a grade of C.

Texts:

Hodges, *Harbrace College Handbook*, 5th Ed. (1962), $4.95
Smith and Liedlich, *From Thought to Theme: A Rhetoric and Reader for College English* (1965), $3.45
Upon request: a college dictionary, $6.75

c1. **ENGLISH COMPOSITION AND RHETORIC.** Credit, 3 semester hrs
Mrs. Flora. *25 assignments.*

This course has for its object the mastery of the sentence and the relation of sentence structure to paragraph structure.

Texts:

Kane and Peters, *Writing Prose: Techniques and Purposes* (1964), $3.95
Hodges, *Harbrace College Handbook*, 5th Ed. (1962), $4.95
Upon request: a college dictionary, $6.75

c2. **ENGLISH COMPOSITION AND RHETORIC.** Credit, 3 semester hrs.
Mrs. Flora. *24 assignments.*

The purpose of English c2 is to develop fluency and effectiveness in writing. The four basic kinds of discourse and elementary matters of style will be studied. The emphasis of the course is upon the writing of themes although readings from the text will be analyzed.

Texts:

Altick, *Preface to Critical Reading*, 4th Ed. (1962), $4.50
Hodges, *Harbrace College Handbook*, 5th Ed. (1962), $4.95
Lettis, McDonnell, and Morris, eds., *Stephen Crane's The Red Badge of Courage, Text and Criticism* (1960), $1.95
Upon request: a college dictionary, $6.75

c21. **ENGLISH LITERATURE.** Credit, 3 semester hrs.
Professor Barnes. *25 assignments.*

This course is an introduction to English literature through the study of representative works of Chaucer, Shakespeare, and Milton.

Texts:

Dunn, *A Chaucer Reader* (1952), $2.50
Craig, *An Introduction to Shakespeare* (1952), $3.50
Hanford, *The Poems of John Milton*, 2nd Ed. (1953), $4.75
Thrall, Hibbard, and Holman, *A Handbook to Literature* (1960), $4.25

c22. **ENGLISH LITERATURE.** Credit, 3 semester hrs.
Mrs. King. *25 assignments.*
Sophomore elective.

A survey of English literary masterpieces of the 18th and 19th centuries from Swift through Arnold.

Texts:

Baugh and McClelland, *English Literature: A Period Anthology* (1954), $7.50
Shelley, *Frankenstein*, 95¢
Dickens, *Great Expectations*, 95¢
Defoe, *Robinson Crusoe*, $1.45
Smollett, *Humphry Clinker*, $1.95 (paperback, 60¢)

c32. **BUSINESS ENGLISH.** Credit, 3 semester hrs.
Mr. Glahn. *24 assignments.*

A course in the vocabulary, forms and literature of the business profession with special attention to letters of application and inquiry; routine, collection, adjustment and sales letters, business reports, and technical articles. Specimen letters are studied and critized and actual business problems solved through written work.

Texts:

Menning and Wilkinson, *Communicating Through Letters and Reports* (1963), $8.25
Lesikar, *Report Writing for Business* (1965), $7.75

c32a. **BUSINESS ENGLISH.** Credit, 2 semester hrs.
Mr. Glahn. *16 assignments.*

This course is similar to English c32. Students should not take both courses.

Texts:

Menning and Wilkinson, *Communicating Through Letters and Reports* (1963), $8.25

c34. **CREATIVE WRITING: AN ANALYSIS OF FICTION.** Credit, 3 semester hrs.
Professor Wright. *25 assignments.*

A composition course designed primarily to offer students an opportunity for short story analysis and the writing of four stories. The work of various well-known authors will be studied. There is also study in the field of general literary principles.

Texts:

West and Stallman, *The Art of Modern Fiction* (1949), $4.25 (used)
Epps, translator, *The Poetics of Aristotle* (1942), 75¢
Critical analysis fee, $5.00

NOTE: *Applicants for English c34 and English c35 who are not working for degree credit should send to the Bureau, for the instructor's consideration, a sample manuscript of their work and a fee of $1.00. They will be advised to enroll for English c34 or English c35 on the basis of the manuscript.*

c35. **CREATIVE WRITING: THE SHORT STORY (Advanced).** Credit, 3 semester hrs.
Prerequisite, English c34, or the equivalent. *25 assignments.*
Mr. Eaton.

The major aim of this course is to discover and develop the creative writing abilities of students in the planning and preparing of short stories. There are no set assignments but students accomplish the equivalent of three semester hours' work by writing five or six stories.

No text

c36. **ENGLISH GRAMMAR.** Credit, 3 semester hrs.
Professor Donovan. *25 assignments.*

A study of modern English grammar with special attention to such current problems as the confusion of grammatical terminology, attacks on traditional rules, conflict between prescriptive and descriptive grammar. The course is designed especially for prospective English teachers, but others may take it.

Texts:

Sledd, *A Short Introduction to English Grammar* (1959), $5.50
Upon request: Baugh, *A History of the English Language*, rent, $1.25 for 3 months

c43. **THE ENGLISH NOVEL.** Credit, 3 semester hrs.
Professor Barnes. *25 assignments.*

This is a course in the development of the English novel, particularly in the eighteenth and nineteenth centuries. Special attention is given to the works of Jane Austen, Scott, Dickens, Thackeray, and George Eliot.

Texts:

Wagenknecht, *Cavalcade of the English Novel* (1954), $7.95
Fielding, *Tom Jones*, 2 vols. $1.95 each (paperback, $1.25 for both volumes)
Smollett, *Humphry Clinker*, $1.95 (paperback, 60¢)
Austen, *Pride and Prejudice*, $2.95 (paperback, 45¢)
Scott, *The Heart of Midlothian*, $1.95 (paperback, $1.50)
Thackeray, *Vanity Fair*, $1.95 (paperback, 90¢)
Eliot, *Adam Bede*, $1.95 (paperback, 60¢)
Dickens, *Little Dorrit*, $1.95

c58. **SHAKESPEARE.** Credit, 3 semester hrs.
Mr. Lucht. *25 assignments.*

A study of Shakespeare's plays. About twenty representative comedies, tragedies and histories will be studied. Recorded plays are available on a rental basis.

Texts:

Neilson and Hill, *The Complete Plays and Poems of William Shakespeare*, New Cambridge Ed. (1942), $10.00
Neilson and Thorndike, *The Facts About Shakespeare*, Rev. Ed. (1941), $2.25 (or rent, $1.00 for 3 months)
Upon request only: Picture cards, set, rent, 10¢ a month
Records, 33 1/3 r.p.m., *Hamlet*, with John Gielgud, rent, $4.00 for 1 month

c72. **ENGLISH LITERATURE, 1780-1830.** Credit, 3 semester hrs.
Mrs. Wenzel. *25 assignments.*

A course in the literature of the English Romantic Period, the purpose of which is to acquaint the student with the best thought and feeling of the time. Special attention is given to the greater poets: Coleridge, Wordsworth, Scott, Byron. Shelley, and Keats.

Texts:

Woods, *English Poetry and Prose of the Romantic Movement*, Rev. Ed. (1950), $11.00
Bernbaum, *Guide Through the Romantic Movement*, Vol. I, 2nd Ed. (1949), rent, $1.00 for 3 months

c81. **AMERICAN LITERATURE.** Credit, 3 semester hrs.
Professor Adams. *25 assignments.*

This course concerns a study of the Colonial and Revolutionary periods and of the early 19th century through Poe, Hawthorne and Melville.

Texts:

Foerster, *American Poetry and Prose*, Part I, 3rd Ed. (1947), $4.00 (used)
Hawthorne, *The Scarlet Letter*, 95¢
Irving, *The Sketch Book*, $3.95

DEPARTMENT OF GEOGRAPHY

c38. **INTRODUCTION TO GEOGRAPHY.** Credit, 3 semester hrs.
Professor Basile, or Assistant. *25 assignments.*
This course surveys the field of geography in a broad manner, emphasizing the elements of physical environment particularly as they relate to man, his distribution, and his economic development over the face of the earth. For those who will not take any more formal geography, the course gives the student a well-rounded knowledge of the fundamentals of the discipline, and it also serves as a firm base for those who plan to continue their geographic studies.

NOTE: *UNC students, upon completion of this course, may not take only laboratory work to convert this course to the residence course for purposes of: (1) receiving 4 credits*

REGISTRATION BLANK FOR CORRESPONDENCE COURSES

Bureau of Correspondence Instruction

University of North Carolina
Chapel Hill, N. C. 27514

DO NOT WRITE IN THIS SPACE

Course .....
Credit .....
Date .....
No. Assign. .....
.....
Registration No. .....

This blank is to be filled out completely in applicant's own handwriting. It must be accompanied by check or money order made payable to the Bureau of Correspondence Instruction.

1. Name (in full) .....
   Mr., Mrs., or Miss
2. Mailing Address .....
   Street and Number or Box Number
   .....
   City County State Zip Code
3. Permanent Address .....
4. Birth Date ..... Birthplace .....
   Occupation .....
5. Previous Education from other institutions:
   High School .....
   Place Dates Diploma
   College .....
   Institution Dates Degree
   Graduate School .....
   Institution Dates Degree
6. If you have ever registered in any division of the University here, underline which division and give dates.
   Residence Term ..... Correspondence .....
   Extension Class ..... Summer School .....
7. Kind of credit desired (mark X):
   a. Undergraduate degree credit ..... At what Institution? .....
   ..... Toward what degree? .....
   Have you secured the approval of the authorities to take this course?
   .....
   b. Teacher Certification Credit .....
   c. No Credit .....
8. If teaching, give KIND of certificate held ..... Class ..... No. .....
9. Course desired .....
   Subject Number Title
10. Do you wish to secure the books from us? .....
11. I am enclosing: $..... Course fee (see page 9).
    ..... Books. (If mailing address is in N. C., include 3% tax for texts.)
    (Can be sent C.O.D. on request.)
    $..... TOTAL

I hereby certify that I have read the regulations governing correspondence study set forth in the Correspondence Instruction Catalogue and I agree to observe these regulations. (See especially pages 7, 8, and 9).

.....
Signature of Applicant Date

NOTE SOME IMPORTANT INFORMATION:

Correspondence courses are not offered for graduate credit.

Students enrolled in regular classes may not take correspondence courses without special written permission.

Assignments should be submitted one at a time in regular order.

Not more than four assignments will be accepted in any seven-day period.

All assignments must be completed before the examination can be sent to the supervisor.

The final examination should be taken no later than one month after all assignments have been graded; it must be taken at least two weeks prior to the date credit is needed.

For credit to be allowed, the final examination must be passed.

Examinations are to be supervised at a standard college or university.

No refunds of fees are available after two months from the date of enrollment.

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   City County State Zip Code
3. Permanent Address .....
4. Birth Date ..... Birthplace .....
   Occupation .....
5. Previous Education from other institutions:
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   Place Dates Diploma
   College .....
   Institution Dates Degree
   Graduate School .....
   Institution Dates Degree
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   Extension Class ..... Summer School
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   a. Undergraduate degree credit ..... At what Institution? .....
   Toward what degree? .....
   Have you secured the approval of the authorities to take this course? .....
   b. Teacher Certification Credit
   c. No Credit .....
8. If teaching, give KIND of certificate held Class No.
9. Course desired .....
   Subject Number Title
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    ..... Books. (If mailing address is in N. C., include 3% tax for texts.)
    (Can be sent C.O.D. on request.)
    $ ..... TOTAL

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8. If teaching, give KIND of certificate held ..... Class ..... No.
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    Books. (If mailing address is in N. C., include 3% tax for texts.)
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    $ TOTAL

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For credit to be allowed, the final examination must be passed.

Examinations are to be supervised at a standard college or university.

No refunds of fees are available after two months from the date of enrollment.

instead of 3, or (2) meeting part of the University graduation requirement regarding laboratory science. Students completing satisfactorily either the correspondence course or the residence course may not take the other course for credit.

Texts:

Kendall, Glendinning, and MacFadden, *Introduction to Geography*, 3rd Ed. (1962), $9.50
Goode, *World Atlas*, 11th Ed. (1960), rent, $1.50 for 3 months

c157. GEOGRAPHY OF NORTH AMERICA. Credit, 3 semester hrs.
Professor Basile, or Assistant. *25 assignments.*

This course comprises a regional study of North America with emphasis on the portion occupied by English-speaking peoples. A brief introduction to the continent as a whole, with emphasis on climate, terrain, and natural resources as fundamental bases of the present geographic pattern, is followed by a study of each of the several regions in light of its own geographic conditions and its place in the whole geographic pattern. A detailed study of Southeastern United States climaxes the course.

Texts:

White, Foscue, and McKnight, *Regional Geography of Anglo-America*, 3rd Ed. (1964), $9.95
Physiographic Diagram of the United States, $1.00
Raisz, Landforms of the United States (map), 75¢
Set of maps, 40¢
Upon request only: *Hammond's Comparative World Atlas*, Desk Ed. (1964), 75¢

DEPARTMENT OF GEOLOGY

c11. PHYSICAL GEOLOGY. Credit, 4 semester hrs.
Staff. *30 assignments.*
Sophomore, junior, senior elective.

Nature and origin of minerals and rocks, volcanoes, earthquakes, interior of the earth, mountains, soil, subsurface water, coastal features, landscape, and the geologic work of glaciers, streams, and wind. Laboratory materials will be furnished by the Bureau of Correspondence Instruction.

Texts:

Croneis and Krumbein, *Down to Earth*, Text Ed. (1936), $2.95 (paperback)
Monnett and Brown, *The Principles of Physical Geology* (1950), $7.50
10 sheets of graph paper, 10¢
Lab fee, $10.00

c12. HISTORICAL GEOLOGY. Credit, 4 semester hrs.
Staff. *30 assignments.*
Sophomore, junior, senior elective.

Prerequisite, Geology c11.
A broad study of the geological history of the earth and its inhabitants, as revealed chiefly in earth records. A scientific and cultural course. Laboratory materials will be furnished by the Bureau of Correspondence Instruction.

Texts:

Moore, *Introduction to Historical Geology* (1949), $7.25
Croneis and Krumbein, *Down to Earth*, Text Ed. (1936), $2.95
Physiographic Diagram of the United States, $1.00
Geological Map of the United States, 50¢
Lab fee, $10.00

NOTE: *The German Department will accept no more than six semester hours' credit of German by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c1. **ELEMENTARY GERMAN.** Credit, 3 semester hrs.
Professor Reichert, staff. *25 assignments.*

A basic course which seeks to develop reading skill by teaching both the principles of grammar and oral reading fluency (pronunciation and intonation).

The use of the tapes or recordings of the reading material is required.

Texts:

Schinnerer, *Beginning German*, Rev. Ed. (1956), $4.50
Meyer, *Auf dem Dorfe* (1964), $1.10
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c2. **ELEMENTARY GERMAN.** Credit, 3 semester hrs.
Professor Reichert, staff. *25 assignments.*
Prerequisite, German 1 or the equivalent.

This is a secondary course in which reading skill is further developed and the principles of grammar briefly reviewed. From the first readings in simplified German the student is gradually led to the superb style of the Austrian writer, Arthur Schnitzler. The use of records or tapes is required.

Texts:

Schinnerer, *Continuing German* (1936), $4.25
Meyer, *In der Stadt* (1964), $1.10
Schnitzler, *Der Geronimo und Sein Bruder* (1959), $1.25
Goedsche and Glaettli, *Sutter*, Book I (1955), 90¢ (optional)
Goedsche and Glaettli, *Steuben*, Book II (1955), 90¢ (optional)
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c3-c4. **INTERMEDIATE GERMAN.** Credit, 3 semester hrs. each.
Professor Reichert, staff. *25 assignments.*
Prerequisite, German 1-2 or the equivalent.

These courses are designed to develop speed and accuracy in reading German, and to acquaint the student with some of Germany's outstanding prose writers. German c3 entails in addition to the reading a thorough grammar review. German c4 includes works by Eichendorff, Hesse, and Mann, and introduces an easier work by Kästner for sight reading.

Texts:

German c3
Roseler, *German in Review*, 3rd Ed. (1961), $4.20
Hesse, *Knulp*, (1932), $2.25
Fleissner, *Deutsches Literatur Lesebuch*, 3rd Ed.)1959), $3.20
German c4
Eichendorff, ed. Osthaus, *Aus dem Lebeneines Taugenichts* (1892), $2.95
Mann, ed. Kelly, *Tonio Kroger* (1959), $1.65
Hesse, ed. Peebles, *Drei Erzuhlungen* (1950), $2.00 (or rent, $1.00 for 3 months)
Kastner, *Emil und die Detektive*, Rev. Ed. (1945), $2.80

c21. **GERMAN LITERATURE.** Credit, 3 semester hrs.
Professor Reichert, staff. *25 assignments.*
Prerequisite, German 1-2-3-4 or equivalent.

German c21 is an introductory course in modern German literature (1870-1950), which serves both to further reading aptitude and to acquaint the student with eminent authors of this period.

Texts:

Feise and S einhauer, *German Literature Since Goethe, Part Two: An Age of Crisis, 1870-1950* (1958), $5.25
Feise and Steinhauer, *General Vocabulary to German Literature Since Goethe,* 60¢

c22. **GERMAN LITERATURE.** Credit, 3 semester hrs.
Professor Reichert. *25 assignments.*
Prerequisite, German 1-2-3-4 or equivalent.
German c22 covers the period from 1770-1870, emphasizing the German classical writers including Goethe, Schiller, Kleist, and Grillparzer.

Texts:

Grabert and Mulot, *Geschichte Der Deutschen Literatur,* $3.80
Grillparzer, ed. Meyer, *Der Traum ein Leben* (1902), 50¢
Lohan, *The Go'den Age of German Literature,* 2nd Rev. Ed. (1945), $3.75

c24. **SCIENTIFIC GERMAN.** Credit, 3 semester hrs.
Professor Reichert, staff. *25 assignments.*
Prerequisite, German 1-2-3-4 or equivalent.

The aim of this course is to develop skill in reading German in the special field in which the student is interested. These fields are (1) chemistry, (2) medicine, biology, zoology, and (3) physics, mathematics. When enrolling, the student *should indicate in which field he wishes to study.* Graduates will also find the course valuable as it will aid them in preparing for the language examinations required for an advanced degree. The course is open to those who have completed the equivalent of four courses in German and have a basic knowledge of German vocabulary and grammar. It is so designed as to enable persons who have not studied German recently to refresh their knowledge of basic principles of grammar.

Texts:

Wild, *An Introduction to Scientific German* (1937), $1.55 (used)
Required books for various fields:
Chemistry: Curts, *Einfuhrung in die Chemie* (1938), $3.50
Vail, *Scientific German* (1938), $2.50
Medicine, Biology and Zoology: Burkhard and Downs, *New Readings in Medical German* (1947), $4.75
Physics: Vail, *Scientific German,* (1938), $2.50
Von Baravalle, ed. Muller, *Physik* (1946), 80¢
Grammar (optional): DeVries, *Guide to Scientific German* (1953), $1.00

DEPARTMENT OF HISTORY

c1. **MODERN CIVILIZATION.** Credit, 3 semester hrs.
Professor Godfrey. *25 assignments.*

This is an historical study of the institutions of western civilization, designed to promote an understanding of the social, political,

and economic aspects of the modern world.

Texts:

Brinton, Christopher, and Wolff, *Modern Civilization: A History of the Last Five Centuries* (1957), $9.95
Hofstadter, Miller, and Aaron, *The United States: The History of a Republic* (1957), rent, $1.75 for 3 months
Palmer, *A History of the Modern World* (1956), rent, $1.25 for 3 months.

c2. MODERN CIVILIZATION. Credit, 3 semester hrs.
Professor Godfrey. *24 assignments.*

This is a continuation of Modern Civilization c1, to be taken only by those who have had that course or the equivalent.

Texts:

Brinton, Christopher and Wolff, *Modern Civilization: A History of the Last Five Centuries* (1957), $9.95
Ebenstein, *Today's Isms* (1961 or 1964), $3.50
Hofstadter, Miller, and Aaron, *The United States: The History of a Republic* (1957), rent, $1.75 for 3 months
Hunt, *Social Science* (1955), rent, $1.50 for 3 months.
Brinton, *Ideas and Men: The Story of Western Thought* (1950), rent 75¢ for 1 month.

c30. RUSSIA FROM EARLIEST TIMES TO THE EMANCIPATION OF THE SERFS, 862-1861. Credit, 3 semester hrs.
24 assignments.
Mr. Hines.
Sophomore, junior, senior elective.

Consideration will be given to the political, economic, religious, and cultural trends which underlie the development of the Russian state and society and their positions in the modern world.

Texts:

Riasanovsky, *History of Russia* (1963), $8.00
Riha, ed., *Readings in Russian Civilization* (1964):
Vol. I, "Russia Before Peter the Great, 900 to 1700," $3.75
Vol II, "Imperial Russia, 1700 to 1917," $3.75
Harcave, *Readings in Russian History*, Vol. I (1962), $3.75

c41. ANCIENT HISTORY. Credit, 3 semester hrs.
Mr. Watkins. *24 assignments.*
Sophomore, junior, and senior elective.

A course dealing with the history of the Orient, Greece, and Rome to the time of Constantine. Particular attention will be paid to social and economic conditions, and cultural and religious developments.

Texts:

Roebuck, *The World of Ancient Times* (1966), $11.50

c42. MEDIEVAL HISTORY. Credit, 3 semester hrs.
Mr. Watkins. *25 assignments.*

Sophomore, junior and senior elective.
This course deals with the history of Western European civilization during the Middle Ages (300-1500). Special emphasis is given to the economic-social and cultural developments during the late Roman Empire, the so-called "Dark Ages," the age of the Crusades and the Renaissance.

Texts:

Stephenson, *Mediaeval History: Europe from the Second to the Sixteenth Century*, 4th Ed. (1962), $8.75
Downs, *Basic Documents in Medieval History* (1959), $1.45
Maps, 20¢

c44, c45. **ENGLISH HISTORY.** Credit, 3 semester hrs. each.
Professor Godfrey. *25 assignments.*
Sophomore, junior, senior elective.

History c44 is a survey of English history from the earliest times to 1714, while History c45 covers the period from then until 1954.

Texts:

History c44
Smith, *A History of England*, 3rd Ed. (1966), $8.50
History c45
Smith, *A History of England*, 3rd Ed. (1966), $8.50
Trevelyan, *History of England*, Vol. III (1954), 95¢

c46. **LATIN AMERICAN HISTORY: COLONIAL AND REVOLUTIONARY PERIODS.** Credit, 3 semester hrs. *24 assignments.*
Professor Woodward.
Sophomore, junior, senior elective.

History c46 surveys the development of Latin America from its pre-Columbian Indian civilizations to the establishment of independent governments in most of the region during the first quarter of the nineteenth century. As well as the political institutions and organization, the economic, social, and cultural progress is studied.

Texts:

Fagg, *Latin America: A General History* (1963), $9.75
Bannon, ed., *The Spanish Conquistadores, Men or Devils?* (1960), $1.25
Pike, ed., *The Conflict Between Church and State in Latin America* (1964), $2.50
Whitaker, ed., *Latin America and the Enlightenment* (1960), $1.75
Maps 40¢

c71, c72. **AMERICAN HISTORY.** Credit, 3 semester hrs. each.
Mr. Geer. *25 assignments.*
Sophomore, junior, senior elective.

A general survey of the history of the United States. The first course begins with Columbus' discovery of America and goes to the end of the Civil War; the second begins at this point and ends in 1949.

Texts:

Barck, Wakefield and Lefler, *The United States: A Survey of National Development* (1952), $8.50

c143. **AMERICAN DIPLOMATIC HISTORY.** Credit, 3 semester hrs.
Mr. Killian. *25 assignments.*
Junior-senior elective.
Prerequisite, American History.

This course is a chronological treatment of American foreign relations from 1763 to 1953. It discusses important characters and events in our diplomatic history and traces the origin and development of basic trends in our foreign policy.

Text:

Bailey, *A Diplomatic History of the American People*, 7th Ed. (1964), $7.95

c161. **NORTH CAROLINA, 1584-1835.** Credit, 3 semester hrs.
Professor Lefler. *25 assignments.*
Junior-senior elective.

A survey of the political, social, economic and cultural develop-

ment of North Carolina from the first settlement until 1835.

Texts:

Lefler and Newsome, *North Carolina: The History of a Southern State* (1963), $5.90
Lefler, *North Carolina History Told By Contemporaries*, 4th Ed. (1965), $7.50

c162. **NORTH CAROLINA, 1835-1963.** Credit, 3 semester hrs.
Professor Lefler. *25 assignments.*
Junior-senior elective.

A survey of political, economic, social and cultural development in North Carolina since 1835.

Texts:

Same texts as for History c161

c170. **SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES.**

For full information, see description of Education c143 under Department of Education.

ITALIAN

c1. **ELEMENTARY ITALIAN.** Credit, 3 semester hrs.
Mrs. Greenfield. *24 assignments.*

This course aims at a thorough knowledge of the basic grammatical patterns so that the student may not only acquire a good level of proficiency in Italian conversation, but also grasp the general principles governing the structure of the language.

Texts:

Hall and Bartoli, *Basic Conversational Italian* (1963), $5.80
Recordings, $7.60 (33 1/3 r.p.m.)

c2. **ELEMENTARY ITALIAN.** Credit, 3 semester hrs.
Mrs. Greenfield. *24 assignments.*
Prerequisites, Italian c1 or equivalent.

This course, a continuation of Italian c1, is designed to develop reading and writing skills in addition to guiding the student toward further mastery of the fundamentals of the Italian language.

Texts:

Hall and Bartoli, *Basic Conversational Italian* (1963), $5.80
Speroni and Golino, *Panorama Italiano*, $5.20
Recordings, $7.60 (33 1/3 r.p.m.)

c3. **INTERMEDIATE ITALIAN.** Credit, 3 semester hrs.
Mrs. Greenfield. *24 assignments.*
Prerequisites, Italian c1 and c2 or equivalent.

This course is designed to develop further the student's knowledge of the Italian language with emphasis on reading and writing.

Texts:

Young and Cantarella, *Corso d'Italiano* (1942), $4.05
Marraro, H. R., *Scrittori Italiani Moderni* (1960), $3.50

c4. **INTERMEDIATE ITALIAN.** Credit, 3 semester hrs.
Mrs. Greenfield. *24 assignments.*
Prerequisites, Italian c1, c2, and c3 or equivalent.

A continuation of Italian c3, this course aims at a thorough knowledge of the Italian language through reading a varied spectrum of Italian contemporary prose and writing in Italian on a variety of given topics.

Texts:

Young and Cantarella, *Corso d'Italiano* (1942), $4.05
Olken and Musa, *Strada Facendo* (1966), $6.50
Olken,ed., *Racconti del Novecento: Forti e Deboli* (1966), $3.25

LATIN

c1. **ELEMENTARY LATIN.** Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*

This course is concerned with introducing the student to the principles of Latin necessary for the translation of Latin into English. A pronunciation record is required.

Texts:

Ullman, Henderson, and Henry, *Latin for Americans, First Book* (1962), $4.60
Recording, $2.50

c2. **ELEMENTARY LATIN.** Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*

This course is designed primarily to develop the ability to read and translate Latin prose. Two books of Caesar's *Gallic Wars* will be read.

Texts:

Ullman, Henderson and Henry, *Latin for Americans, Second Book* (1962), $4.96

c3. **INTERMEDIATE LATIN.** Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*
Prerequisite, two years of high school Latin, or two semesters of college Latin.

The course comprises the translating of Cicero's *First Oration against Cataline* and *In Defense of Archias.* Attention is also given to vocabulary, grammatical forms and syntax, and to the basic stylistic devices of Cicero's prose.

Texts:

Ullman and Suskin, eds. *Latin for Americans, Third Book* (1965), $5.90
Bennett, *New Latin Grammar* (1962), $3.35
Cowell, *Cicero and the Roman Republic* (1962), 95¢

c4. **INTERMEDIATE LATIN.** Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*
Prerequisite, Latin c3 or equivalent.

The *Aeneid* of Virgil, with a study of background materials, translation from the original and an analysis as a work of art of this great ancient epic.

Texts:

Bennett, *New Latin Grammar* (1963), $3.25
Bennett, *Virgil's Aeneid, Books I-VI* (1961), $5.25
Humphries, *The Aeneid of Virgil: A Verse Translation* (1951), $1.65

c8. **LATIN COMPOSITION.** Credit, 3 semester hrs.
Mr. Graves. *25 assignments.*
Prerequisites, four years of high school Latin, or two year of college Latin.

This course will begin with translation into Latin of detached sentences illustrating the general principles of syntax and word order; the second half of the course will deal with continuous narrative and with questions of diction and style.

Texts:

Barss, *Writing Latin, Book II* (1903), $2.00

c21. **SELECTIONS FROM LATIN PROSE.** Credit, 3 semester hrs.
Mr. Graves. *25 assignments.*
Prerequisites, four years of high school Latin, or two years of college Latin.

The course consists of a review of Latin grammar and a study of Cicero's *De Amicitia.*

Texts:

Cicero, ed. Shuckburgh, *Laelius (De Amicitia)* (1961 or 1964), $1.25
Allen and Greenough, *New Latin Grammar* (1931), $5.25
Junior Classic Latin-English Dictionary (1961), $2.50 (sent only on request)

c22. **LATIN POETRY.** Credit, 3 semester hrs.
Mr. Graves. *24 assignments.*

Prerequisite, four years of high school Latin, or two years of college Latin.

The course comprises the reading of about two-thirds of the poems of Catullus. Emphasis is put on content, literary form and appreciation, and versification.

Texts:

Merrill, ed. *Catullus* (1951), $4.00
Bennett, *New Latin Grammar* (1962), $3.35
Lewis, *Elementary Latin Dictionary* (1918), $10.00 (sent only on request)
Wheeler, *Catullus and the Traditions of Ancient Poetry* (1964) $1.95

DEPARTMENT OF MATHEMATICS

cnA. **PLANE GEOMETRY.**
Miss Bues. Non-Credit.
Fee, $45.00.
27 assignments.

A course designed to enable the student to acquire a thorough knowledge of the facts of plane geometry needed for continued work in mathematics and allied subjects. This course will be accepted by the University to remove a deficiency in plane geometry for admission. The material covered in this course, if taken in high school, would require one full school year, being equivalent to one unit.

Texts:

Schorling, Clark, Smith, *Modern-School Geometry* (1948 or 1954), $3.80
Sent only on request: Geometric compass, 20¢
Ruler scale protractor, 5¢

cnR. **INTERMEDIATE ALGEBRA.**
Mr. Chapman. Non-Credit.
Fee, $45.00.
26 assignments.

This course is intended to be a reasonable substitute for a second-year course in high school algebra. Prerequisite is a knowledge

and understanding of the topics usually covered in a first-year high school course in elementary algebra. The course is primarily a college preparatory course rather than a terminal course in "practical mathematics" and, as such, should be an excellent review for the entering college student whose high school mathematics needs strengthening by additional work.

Text:

Underwood, Nelson, and Selby, *Intermediate Algebra* (1947), used, $3.00.

c7. COLLEGE ALGEBRA. Credit, 3 semester hrs.
Miss Bues. *25 assignments.*

This course treats the fundamental operations of algebra and emphasizes the solution of linear and quadratic equations.

Text:

Cameron and Browne, *College Algebra*, Rev. Ed. (1956), $6.50

c8. PLANE TRIGONOMETRY. Credit, 3 semester hrs.
Mr. Chapman. *25 assignments.*

This course concerns itself with the definitions of the trigonometric functions, their relations to each other, and the application of these functions and log tables to the solutions of plane triangles.

Texts:

Palmer, Leigh and Kimball, *Plane and Spherical Trigonometry*, 5th Ed. (1950), with tables, $5.95
Protractor, 5c

c13. SPHERICAL TRIGONOMETRY. Credit, 2 semester hrs.
Mr. Chapman. *18 assignments.*

This course is designed especially for those who are interested in nautical and aerial navigation. It concerns a study of the mathematics relations existing among the sides and the angles of a triangle on the surface of a sphere.

Text:

Kells, Kern and Bland, *Spherical Trigonometry with Naval and Military Applications* (1942), used, $2.00

NOTE: *Math. c31-c32-c33 in total are equivalent to the resident sequence bearing the same numbers, but separately are not their equivalents. The entire sequence must be taken either by correspondence or on campus.*

c31. ANALYTIC GEOMETRY. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisites, Math c7 and c8.

This course includes the standard treatment of lines, conic sections, transformation of coordinate systems by translation and rotation, polar coordinates, parametric equations, lines and planes in solid analytic geometry.

Texts:

Sisam and Atchison, *Analytic Geometry*, 3rd Ed. (1955), $6.25
Hill and Linker, *Brief Course in Analytics* (1960), used, $3.00 (sent only on request)
10 sheets of Polar Co-ordinate Paper, 30c

c32. DIFFERENTIAL CALCULUS. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisite, Math c31.

This course is devoted primarily to a study of the derivative and its applications in elementary differential geometry, physics, and

the theory of maxima and minima. In the latter part of the course an introduction to the theory of infinite series is followed by a study of Taylor's series.

Text:

Granville, Smith, Longley, *Elements of the Differential and Integral Calculus*, New Rev. Ed. (1957), $8.50

c33. INTEGRAL CALCULUS. Credit, 3 semester hrs.
Professor Hoyle. *25 assignments.*
Prerequisite, Math c32.

A first course in integral calculus.

Text:

Same text as for Mathematics c32

DEPARTMENT OF MUSIC

c4. FUNDAMENTALS OF MUSIC. Credit, 2 semester hrs.
Mr. Steelman. *15 assignments.*

A study of the rudiments of music; scales, intervals, and elementary harmonic material with practice in melody writing. The student must have access to a piano. Dictation exercises are required.

Texts:

Wedge, *Ear-Training and Sight-Singing* (1949), $3.50
Smith and Krone, *Fundamentals of Musicianship*, Book I (1934), rent, 75¢ for 3 months

c14. HARMONY. Credit, 3 semester hrs.
Mr. Steelman. *25 assignments.*
Prerequisite, Music 4 or equivalent.

Music c14 deals with the major and minor scales, their primary triads in root positions as well as in inversions, accented and unaccented passing notes, auxiliary notes, six-four and dominant seventh chords, diminished and augmented triads.

Texts:

Kitson, *Elementary Harmony*, Part I (1961), $2.55
Staff paper, 25¢

c15. HARMONY. Credit, 3 semester hrs.
Mr. Steelman. *25 assignments.*
Prerequisite, Music 14 or equivalent.

Music c15 deals with the secondary or diatonic chords of the seventh and their particular uses. Changing notes, anticipations, and chromatic passing notes are added to the vocabulary, and elementary modulation is brought in to enrich the scope of melodic expression. Suspensions with their rich dissonances add to the general interest.

Texts:

Kitson, *Elementary Harmony*, Part I (1961), $2.55
Kitson, *Elementary Harmony*, Part II (1961), $2.05
Staff paper, 25¢

c47. HISTORY OF MUSIC. Credit, 3 semester hrs.
Mr. Nelson. *24 assignments.*

A survey of music from antiquity to the development of opera and

related forms in Italy and their spread to other countries in the seventeenth and early eighteenth centuries. This early history concerns primarily vocal music in various forms.

Texts:

Grout, *A History of Western Music* (1960), $7.75
Sachs, *Our Musical Heritage*, 2nd Ed. (1955), rent, $1.00 for 3 months
Parrish and Ohl, *Masterpieces of Music Before 1750* (book and 3 records), (1951), and *2000 Years of Music* (2 records), to be returned, $10.00

c48. HISTORY OF MUSIC. Credit, 3 semester hrs.
Mr. Nelson. *24 assignments.*

This course commences with the emergence of independent instrumental music and its apogee in Bach and Handel; continues with the developments leading to the Classic styles of the later eighteenth and early nineteenth centuries, the music of the Romantic Era as well as symphonic and solo literature of the nineteenth century; and concludes with the various trends and directions music has taken in the twentieth century.

Texts:

Grout, *A History of Western Music* (1960), $7.75
Sachs, *Our Musical Heritage*, 2nd Ed. (1955), rent, $1.00 for 3 months
Required recordings, to be returned, $10.00

DEPARTMENT OF PHILOSOPHY

c21. INTRODUCTORY LOGIC. Credit, 3 semester hrs.
Mrs. Woodward. *24 assignments.*

This course provides an introduction to the fundamental concepts and techniques of modern logic. Among the topics covered are the nature of logic, the propositional calculus, quantification theory, and methods of formal evaluation of arguments.

Text:

Copi, *Symbolic Logic*, 2nd Ed. (1965), $6.95

DEPARTMENT OF POLITICAL SCIENCE

cn1. CITIZENSHIP.
Professor Wager. Non-Credit.
Fee, $8.00.
21 assignments.

This course in citizenship is offered in cooperation with the United States Immigration and Naturalization Service to persons in the state who wish to become citizens of the United States. It is designed especially for those who cannot attend citizenship classes. Several sections of the course are available, the number of assignments for each varying.

c41. THE GOVERNMENT OF THE UNITED STATES. Credit, 3 semester hrs.
24 assignments.
Mr. Vance.

A general course dealing with the national government of the United States. Attention will be directed to the forces influencing the structure and operation of the national government in making

and implementing policy and to the role of government in American society.

Texts:

Irish and Prothro, *The Politics of American Democracy*, 3rd Ed. (1965), $8.25
Scott and Wallace, *Politics USA: Cases on the American Democratic Process*, 2nd Ed. (1965), $4.25.

c51. STATE GOVERNMENT IN THE UNITED STATES. Credit, 3 semester hrs.
Professor Monroe. *25 assignments.*

A study of the principles, organization, and administrative methods and functions of the state governments.

Texts:

Frost, *Cases in State and Local Government* (1961), $4.95
Maddox and Fuquay, *State and Local Governments* (1962), $8.50
Morlan, *Capitol, Courthouse, and City Hall*, 2nd Ed. (1960), $3.95

DEPARTMENT OF PSYCHOLOGY

c26. GENERAL PSYCHOLOGY. Credit, 4 semester hrs.
Mr. Miller. including one lab. hr.
Sophomore, junior, senior elective. *25 lecture and 8 laboratory assignments.*

The aim of this course is to present some of the essential phenomena and basic controversies in psychology. The material covered centers around the topics of brain function, developmental processes, motivation and emotion, learning, personality, mental health and social behavior, with emphasis on the scientific study of these areas.

Texts:

Hilgard, *Introduction to Psychology*, 3rd Ed. (1962), $8.50
Teevan and Jandron, *Student Guide with Programmed Units: For Hilgard's Introduction to Psychology*, 3rd Ed. (1962), $3.00
Scientific American Reprints, $3.00

DEPARTMENT OF RELIGION

c28. THE ORIGIN AND SIGNIFICANCE OF THE BIBLE. Credit, 3 semester hrs.
Professor Efird. *25 assignments.*

This course is an introduction to the literature of the Bible, with special consideration of the impact of the Hebrew-Christian faith upon modern man as he seeks a religious orientation in the contemporary situation.

Texts:

The Holy Bible, Revised Standard Version, $6.50
Smith, *Know Your Bible Series* (Studies 1, 2, 6, 8, 11, 12), $2.25

RUSSIAN

c1. ELEMENTARY RUSSIAN. Credit, 3 semester hrs.
Professor Milhailovich. *25 assignments.*

Introductory course designed to lay foundation of grammar and

to convey basic reading and pronunciation skills. The use of tape recordings or records is required.

Texts:

Fayer, Pressman and Pressman, *Simplified Russian Grammar* (1957), $4.75
Fayer, Pressman and Pressman, *Workbook for Simplified Russian Grammar* (1958), $2.60
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c2. ELEMENTARY RUSSIAN. Credit, 3 semester hrs.
Professor Mihailovich. *25 assignments.*

The course is designed to help the student build on the foundations laid in Russian c1 in the language, and progress further toward mastery of the fundamentals of Russian phonology and grammar. Tapes or recordings required.

Texts:

Same texts as for Russian c1.
Either records (33-1/3 r.p.m.), $7.50
OR tapes: 3-3/4 inches per second, $5.50 double track or $7.50 single track
7-1/2 inches per second, $7.50 double track or $9.50 single track
Specify speed and single or double track.

c3. INTERMEDIATE RUSSIAN. Credit, 3 semester hrs.
Professor Mihailovich. *25 assignments.*
Prerequisites, Russian c1
and c2, or equivalent.

The objective of this course is the completion of the basic Russian grammar. Extensive exercises are designed to consolidate the knowledge acquired in the first two semesters, especially of the more difficult parts of grammar.

Texts:

Stilman and Harkins, *Introductory Russian Grammar* (1964), $7.50

c4. INTERMEDIATE RUSSIAN. Credit, 3 semester hrs.
Professor Mihailovich. *25 assignments.*
Prerequisites, Russian c1,
c2, and c3, or equivalent.

In this course, the Russian grammar is thoroughly reviewed. At the same time, the student is exposed to shorter readings in Russian literature. A separate textbook and a record provide for basic and useful conversations.

Texts:

Zavacki and Folejewski, *Intermediate Russian* (1962), $4.95
Ivanov, *The Saga of the Sergeant* (1966), 95¢
Maltzoff, *Russian Conversations for Beginners* (1959), $1.00
Record, *Russian Conversations* (33-1/3 r.p.m.), $4.98

DEPARTMENT OF SOCIOLOGY

Sociology

c51. INTRODUCTION TO SOCIOLOGY. Credit, 3 semester hrs.
Mr. Longino. *24 assignments.*
Sophomore, junior, senior elective.

A general course dealing with the structure and function of contemporary societies and social relationships. A study is made of

the way societies are formed, how they achieve their organization and unity, and the way they change.

Texts:

Chinoy, *Society: An Introduction to Sociology* (1961), $6.95
Selected Articles from The Bobbs-Merrill Reprint Series in the Social Sciences, rent, $1.25 for 3 months

c52. SOCIAL PROBLEMS — Credit, 3 semester hrs.
Mr. Rousseau. — *25 assignments.*

An introductory course with primary emphasis on both the positive and pathological features of society.

Texts:

Horton and Leslie, *The Sociology of Social Problems*, 3rd Ed. (1965), $7.50
McGee, *Social Disorganization in America* (1962), $1.95 (paperback)
The following may be secured from the Bureau if not available locally:
Supplementary texts:
Merton and Nisbet. *Contemporary Social Problems* (1961), rent, $1.50 for 3 months
Clinard, *Sociology of Deviant Behavior* (1963), rent, $1.50 for 3 months
Cuber, Harper, and Kenkel, *Problems of American Society*, 4th Ed. (1964), rent, $1.50 for 3 months

c62. MARRIAGE AND THE FAMILY. — Credit, 3 semester hrs.
Mr. Binderman. — *25 assignments.*
Sophomore, junior, senior elective.

This course will present social science materials dealing with marriage and family life. The aim is to allow the student to develop a greater understanding and appreciation of the American marriage and family system.

Texts:

Kephart, *Family, Society and the Individual* (1961), $7.95
Sussman, *Sourcebook in Marriage and the Family* (1963), $4.95
Udry, *The Social Context of Marriage* (1966), rent, $1.50 for 3 months
Le Masters, Modern Courtship and Marriage (1957), rent, $1.25 for 3 months

c125. THE NEGRO. — Credit, 3 semester hrs.
Mr. Longino. — *25 assignments.*
Junior and senior elective.

This course includes a study of the American Negro's historical and cultural background, aspects of Negro life and the problems of race relations.

Texts:

Frazier, *The Negro in the United States, Rev. Ed.* (1957), $8.95
Myrdal, *An American Dilemma* (1944 or 1962), rent, $2.25 for 3 months, or buy, $6.90
Upon request only: Simpson and Yinger, *Racial and Cultural Minorities* (1965), rent, $1.60 for 3 months

Recreation Administration

c73. COMMUNITY RECREATION. — Credit, 3 semester hrs.
Professor Stein. — *25 assignments.*

This course contains materials of study concerning the foundations of organized recreation—background and theories, principles and objectives; social and economic factors; public, private and commercial interest in recreation; the social institutions' and government's relation to recreation.

Texts:

Meyer and Brightbill, *Community Recreation*, 3rd Ed. (1963), $8.25
Doell and Fitzgerald, *A Brief History of Parks and Recreation in the United States* (1954), rent, 50¢ for 1 month
Meyer and Brightbill, *Recreation Administration* (1956), rent, 75¢ for 1 month

NOTE: *The Department of Romance Languages will accept no more than six semester hours' credit of Spanish by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.*

c3-c4. SPANISH COMPOSITION.
Professor Sharpe.
Prerequisite, either two years of high school or one year of college Spanish.

Credit, 3 semester hrs. each.
24 assignments each.

The object of these courses is to provide the student with an opportunity to acquire practice in reading and writing Spanish.

Texts:

Spanish c3
- Crawford, *Temas Españoles* (1963), $3.20
- Hills and Reinhardt, eds., *Fortuna and Zaragueta* (1963), $3.20

Spanish c4
- Adams, *Brief Spanish Review Grammar and Composition* (1957), $3.80
- Alarcon, *El Sombrero de Tres Picos* (1960), $3.40
- Casona, *Los Arboles Mueren de Pie* (1953), $3.80

c21-c22. SPANISH LITERATURE.
Professor Sharpe.
Prerequisites, Spanish 3-4, or 14-15 or the equivalent.

Credit, 3 semester hrs. each.
Spanish c21, 24 assignments.
Spanish c22, 24 assignments.

Spanish c21 is a general survey of Spanish literature from the beginning through the 16th and 17th centuries. There is the reading of masterpieces of the period including selections from Cervantes and Calderón. Spanish c22 gives a general survey of Spanish literature since the classical period, with special stress on the 20th century.

Texts:

Spanish c21
- Pattison, *Representative Spanish Authors*, (1958), Vol. I., $4.95
- Adams, *The Heritage of Spain*, (1959), $6.50
- Simpson, *Poem of the Cid*, (1959), $1.25
- De Rojas, *Celestina*, rent, 1 month, 50¢

Spanish c22
- Patt and Nozick, *The Generation of 1898 and After* (1963), $4.75
- Zorilla, ed. Adams, *Don Juan de Tenorio* (1957), $1.95
- Alarcon, *El Capitan Veneno* (1925), $1.80
- Adams, *The Heritage of Spain* (1959), $5.00

The General College Requirements

The following information is inserted so that correspondence students may select their courses in line with the requirements for credit at the University of North Carolina should they desire to do so. Those interested in a bachelor's degree should be guided by the University Catalogue. The University Catalogue should be consulted for information regarding grade averages and other requirements for graduation. The courses recommended in the first two years are designed to provide a general, well-rounded, liberal education. The amount of correspondence work accepted for degree credit is explained on page 5.

With a few exceptions and limitations, all General College students are required to complete in their freshman and sophomore years a program of twenty selected courses as well as physical education (4 semesters). The twenty courses are ordinarily distributed as follows:

English
1, 2, 21

Social Sciences
Modern Civilization 1, 2, and one other

Natural Sciences
3 courses (one must be physical, one must be biological, the third may be either or may be sophomore math)

Foreign Language
Through 21 (if high school language); 1, 2, 3, 4, (if new language is elected)

Mathematics or Latin or Greek or Logic
Mathematics (two courses) or
Latin or Greek (two courses in either) or
Philosophy 21, 31 or
Philosophy 21 and one course in mathematics

Electives
6 courses which in some programs may be freely chosen by the student from the list of electives (see below) and in other programs will include specified courses required for a particular degree.

GENERAL COLLEGE ELECTIVES

These are courses recommended by the departments for students choosing electives at the freshman-sophomore level. Well qualified students, however, are not limited to this list in choosing electives.

Underlined courses may not be taken for credit by students registered in the College of Art and Sciences.

DIVISION OF THE FINE ARTS

Art	31, 33*, 44, 45, 46
Dramatic Art	30*, 31, 51, 57
Music	14*, 15*, 41, 42, 43, 44, 45, 47*, 48*
Radio	45, 58

DIVISION OF THE HUMANITIES[1]

Art	31, 33*, 44, 45, 46
Classics:	Greek 1-2, 3, 4, 21, 22
	Latin 1*-2*, 3*, 4*, 21*, 22*, 51, 52, 53
	Classics 31, 32 (courses in English translation)
Dramatic Art	30*, 31, 51, 57
English	22*, 23, 25, 26
German	1*-2*, 3*, 4*, 21*, 22*, 31, 32
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1. The School of Business Administration recommends the following electives in the humanities for those who wish a substitute for language 21: Art 31, 33*; Classics 31, 32; English 22*, 23, 25, 26; Music 41, 42, 43; Philosophy 20, 21*, 22, 41; Religion 28*, 30, 32, 45.

* Offered by Correspondence Instruction.

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2. Psychology 28 may not be counted to meet General College requirements in Laboratory Science.

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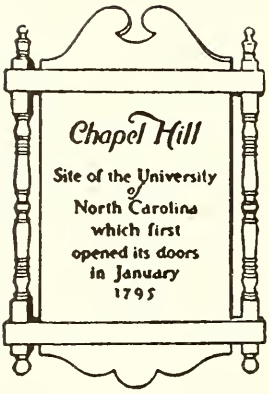
Chapel Hill
Site of the University
of
North Carolina
which first
opened its doors
in January
1795

Writers by Moonlight: V

Edited by

Manly Wade Wellman

The Evening College

of

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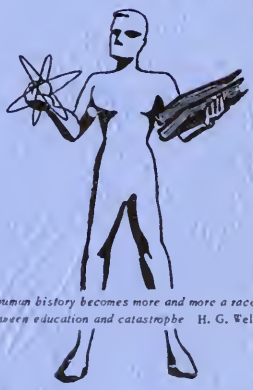

"human history becomes more and more a race between education and catastrophe" H. G. Wells

W R I T E R S B Y M O O N L I G H T : V

Some Examples of Work by

Students of Creative Writing

in the Evening College

University of North Carolina

1967

Edited by Manly Wade Wellman

University of North Carolina Extension Bulletin

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Last year, we sent a copy of Writers by Moonlight: IV to our good friends at the Center for the Study of Liberal Education for Adults at Boston University. The editor of the Newsletter mentioned it in one of the issues. Requests for copies flooded our mail box and continued after the limited supply was exhausted.

It pleased us that our colleagues in other university evening colleges and extension divisions liked the idea of publishing the creations of aspiring artists. Comments about the quality of the selections were even more gratifying. As a consequence, we are increasing the order for Writers by Moonlight: V to meet the demand of those interested in examples of work by students in Manly Wade Wellman's course in Creative Writing.

As always, we have reserved all rights to publication for the protection of the writers. All of the selections remain the property of the respective authors.

Dwight C. Rhyne
Director, The Evening College
University of North Carolina

FOREWORD

Again this spring, a dozen men and women enrolled in the Evening College of the University of North Carolina, to meet one night a week and do their best to learn the thing that cannot be taught--creative writing.

Their ages ranged from 24 to 66. They had been born in various places, had attended various schools, had performed various tasks, had felt and thought and dreamed various things. None of them had ever published a work of fiction.

The course they accomplished might be described as basic training in the organization and style of writing fiction. The short story was the recurrent assignment, and story after story came to class, week after week. These stories were read aloud, discussed, criticized, rewritten. Everyone wrote considerably better at the last than at the beginning.

Out of nearly fifty stories completed as class assignments, these five were chosen. They are, I think, good examples of serious student work. As the efforts of new writers, they may all fall short of perfection, but they are all well past the early stages of clumsy confusion. There is hope in every story. And hope abides with the authors, who here make their start and are determined to go on from here, writing better all the time.

Good fortune to them.

Manly Wade Wellman
Chapel Hill, North Carolina
May 21, 1967

OVERNIGHT

Somebody might have been hurt that night in Berchtesgaden where once a whole world was endangered. But people like these don't want to hurt each other, they only hope for comfort and happiness from each other, and sometimes they take hurt themselves in sparing each other.

Anyway, this sort of thing might well have happened, more or less as it is told here.

Betty Bolton was born in Charlotte, North Carolina, grew up in Georgia, and went to Agnes Scott College and the University of North Carolina. She has traveled in Europe and taught school in Turkey. She is now on the staff of the Louis Round Wilson Library of the University of North Carolina in Chapel Hill. She is trying to write more short stories and to work on a novel with a Turkish setting.

OVERNIGHT

by Betty Bolton

Anne coughed as she walked into the dining room of the Red Rooster Inn in Berchtesgaden, one of the hotels operated for United States personnel on leave. She put a hand to her chest to feel the pain growing there. There were many empty tables, laid with starched white linen and polished silver. She sat down wearily at one near the wall and picked up the menu.

If I don't feel better than this, I'll never make it to Salzburg tomorrow to meet the girls, she thought. Got to feel better. Bus leaves here for Salzburg tomorrow at nine. Bus stop across the street. Train leaves Salzburg for Vienna at eleven. Must make that bus to make the train. Must make it. Can't be stranded here. Last chance to see Vienna, last chance for me. Hot meal, some sleep, better tomorrow. Too cold in winter, Germany.

Anne looked for the waiter. He was busy at another table. Dinner number three looks good, she thought. Soup, omelette, vegetable, coffee. Wonderful to have American food so far from home.

The waiter came and she gave the order. She leaned back in her chair, and looked around the room. At a table eight feet away sat several men dressed in U. S. Air Force blue. One of them was very blond. He was looking straight at her. Her eyes met his and he held her gaze. She was the first to drop her eyes. Then, she looked away, clasped her hands in a nervous gesture to regain her composure.

What did that look mean anyway? So bold, and direct. It upset her, but why should it? Some service man on leave from his base, spending a few days in Bavaria. Must be about thirty-one or two, about my age.

He's lonely, wants to talk. How can I talk tonight, too tired, too cold? And wearing this black wool skirt and two sweaters. Must look like a fright.

Anne knew he was watching her, but she didn't look at him. She felt strangely disturbed, smoothed her wavy, blonde hair, and adjusted her neck scarf. She heard the men speaking together. They pushed their chairs back. They were leaving the dining room. All but that one. He came toward her table and stood with his hand on her chair. She looked up -- at his nameplate and ribbons, at the massed stripes of a sergeant on his arm, up, up, into his eyes, blue, electrifying.

Goodness, thought Anne, he must be six feet two. Glad I'm tall.

"You seem to be alone," he said, his voice confident, deep. "Maybe you'd like some company. May I join you?"

Without waiting for her to answer, he sat down and looked straight into her eyes. Now, close to him, she felt his strength, his vitality, and felt almost afraid.

"A pretty girl like you shouldn't be eating alone."

"I'm not really alone," she said, trying to be frosty, trying to protect herself from something. "I'm traveling with some other American girls. We're on our way to Vienna. I'm going to meet them in the morning in Salzburg."

Anne found herself hurrying through this explanation. She wanted to have things understood immediately. Because she was alone, she wasn't on the make. He seemed so sure of himself, and so kind of intense, and so--well, anyway, she was trying to steady herself.

"Vienna," he repeated. "Vienna. Little girl like you going to Vienna. Let me tell you something. It isn't half as nice as Bavaria. I've seen Vienna. Believe me. I've got an idea. Why don't you give up

Vienna this time and stay here until your friends come back? We could have a lot of fun."

As he talked, his eyes moved quickly over her face, hair, body, her hands holding the fork.

"What do you mean, we could have a lot of fun?"

"Well, I've got three days leave from my base in Paris. If you'd stay here, you could rest and get rid of that cold, and we could go dancing, and well, anything you'd like to do."

Anne was sizing him up as he talked. He's direct and to the point, she thought, and charming. Maybe I could go to Vienna some other time. She stopped short. What am I thinking about? He probably has a wife and three kids in Paris or in the States. He was direct and to the point. She could be straightforward, too.

"You're probably married, and have two or three children," she blurted out. "Can't you tell I'm not the kind to get involved with married men?"

"Sure, I can tell that. You're a school teacher from somewhere in the South. You're a nice girl, over here looking for excitement. Got bored at home. Don't know where you're stationed. Could be in Weisbaden, or Naples? Right?"

Anne gulped. Surprise all over her face.

"But how . . ." My accent gives me away, but a school teacher. . .

"I can tell a lot by looking. I've been around awhile, and I keep my eyes open. But no, I'm not married. Wouldn't be sitting here wasting my time if I were. But I think I would be, if I stayed around you long."

He kept looking at her. She was too surprised to answer. She suddenly saw herself through his eyes -- a woman, alive, desirable, lovely. She forgot her chest cold. She straightened her shoulders, drew a deep breath. He was talking fast. He had to. She was already eating the omelette.

"Well, what do you say?" he pleaded. "The dining room closes at eight, but there's a little place down the street that stays open until two o'clock. It's cozy and quiet. We can dance, or just sit and listen to the music."

Easy, girl, easy, Anne was saying to herself. He's talking fast. This is a line. She felt the tension in his voice, his plaintive need of her. Is it me he wants, or would any woman do? I need him, too. A man like this. Been looking for him for years. Maybe, he does like me really. Maybe --

Those intense blue eyes were close, and the clear clean skin--

"All right," she said suddenly. "Let's go. I'll have to go upstairs to my room and get my coat and mittens, and my snowshoes."

She didn't stop to change her clothes. Time was too precious. She freshened her make-up and looked at herself in the mirror. I'm a different person, she said to herself. Her eyes were smiling, inviting.

Dressed in her form-fitting black coat, red wool mittens, and red leather boots, Anne walked down the wooden stairway from her room on the second floor. He stood at the desk and watched her. She almost ran to meet him and grasped his arm impetuously.

"Come on, I'm ready," she cried happily, and laughed. "Let's go."

"What does that mean, that laugh?"

"It means we're going to have a wonderful evening. I know it."

They crunched through the snow, and Anne kept in step, holding to his arm. The air was icy, but Anne no longer felt the cold. In a few minutes they reached the little club.

A tiny place it was, warm and friendly. Candles sputtered on the tables and made moving shadows everywhere. At one end of the dancing floor a three-piece orchestra was playing a folksong.

"Listen to the music, David," Anne said, humming the words. He steered her to a booth, and they sat on a red cushioned seat and felt protected by the wooden partitions.

"Oh, I want to drink a beer from one of those German mugs." Anne sounded like a happy child getting her first ice cream cone.

"Yes, here comes the waiter now, dressed in lederhosen and a feathered hat. Isn't he a dream? How'd you like to see me in short pants?"

Without waiting for her answer, he ordered the beer, then took her hand in his, and relaxed against the cushioned back.

"Say, how'd you know my name? You called me David just now."

"Saw it on your name plate," she teased him, pointing to his chest. "I keep my eyes open, too."

"That's what you ought to do. You can just call me Dave. Everybody does."

"No," said Anne firmly, "I'll just call you David. It's a beautiful name." She looked at the name plate again. "David H. Hayes," she repeated slowly. "I've always wanted to know a man named David."

"What name do you go by?" he asked.

"Anne. Anne Wright, of Conway, South Carolina. Do you like it?"

"Yes," he said. "I like it very much. As soon as you finish your beer, I want to find out if you can dance."

They moved onto the floor and waited for the music. It started, a waltz. One of the musicians stood up and sang in German. As Anne and David began to dance, he, too, sang the words softly.

"You know German?" she asked.

"Enough to know that song. It says something like, 'I can't tell you about Paradise, because I was not there'."

"Poor fellow," she said. "Not to be in Paradise."

"You've got to die to get to Paradise," David said. "And even then, lots of us don't make it."

"You can live and be in Paradise for a moment," she said.

"Maybe you can't stand it for more than a moment at a time."

He could dance, he was a wonderful dancer, and they danced well together, that one and the next. Then they just sat, close together on the cushioned seat. He held her hands and stroked them. Then his arm went around her shoulders and gently drew her close. They talked and they listened to the music, and they laughed at two Bavarian couples who did a boisterous, buttock-slapping folk dance.

The tight lines in Dave's face softened and the tension left him. Anne saw his eyes in the candlelight, smiling, blue, and kind. The orchestra was playing

the song again.

"Anne," David said quietly, "you don't seem like a stranger at all. More like I've known you always. You're a darling. Thank you for being so wonderful."

Right then, she decided. She wouldn't go to Vienna. Three days together, and who could tell? She knew now she could trust him. He wasn't feeding her a line. Seeing Vienna didn't seem important now.

"David," she said as she looked into his eyes. "I've just decided not to go to Vienna."

A slight frown showed on his face. She was puzzled. She had thought he'd be happy. She let her head fall back on his shoulder.

He was quiet a few moments. Then he reached for something in his pocket.

He tightened his right arm around her as he showed her his opened wallet with the other hand.

She saw pictures of two girls. One was a little pigtailed blonde, sitting on a bicycle. The other was grown up, and across the picture, "All my love, Jane."

"Oh," gasped Anne, shock and pain in her voice. "That's your wife, isn't it?"

"Yes," he said.

"Don't you love your wife?" demanded Anne, confused, surprised, trying to understand.

"Sure I love her. I wouldn't hurt her for anything in the world. I don't want to hurt you, either. Look, I showed you the picture. Give me that much."

"Then why--"

"I get lonely. I haven't seen Jane for a year.

I've been on the move--always catching the next plane, the next boat, the next train. Lots of men all the time, but no women. A guy gets so he wants to be with a woman--just hear her talk, look at her eyes and hair--"

"So you lied. Said you weren't married." She threw the words at him like rocks.

"You'd have frozen me out if I'd said I was. I was desperate. I was going to get you in the bed with me."

She stared.

"Don't look so goddam shocked," he almost snapped out. "I could have, you know."

And he was right about that, she admitted to herself.

"Could have gone with you to your room at the hotel and we'd have locked ourselves in. But I can't do it now. I showed you the picture, and that's out."

"Well, why did you show me--"

"I just couldn't lie to you any more. I saw you believed in me. You're sweet, and you're good, you've been honest, wonderful. But now--" He gestured. "You'll be catching that bus to Salzburg in the morning. . ."

"But if I want to stay anyway?"

"No, I like you too much. Three days with you, and I might decide to leave Jane." He laughed, and the tension between them was broken. "It's almost two o'clock now. We'll go back to the Red Rooster and you can get a few hours sleep. I'll meet you for breakfast at seven-thirty."

Men don't understand women at all, Anne thought

as she lay in her bed. She couldn't sleep, but she tried to rest - tried to quiet the tumult inside her, tried to be the way she was yesterday. She tried to think of Vienna, and how exciting it would be.

At seven-thirty on the dot he knocked on her door. She was ready. Her suitcase was packed. She had hoped he wouldn't look so good to her in the morning light. But he did. Even better. He was freshly shaved and smelled of spicy lotion. His skin was clean and clear, and he seemed happy.

He ordered bacon and eggs and hot muffins for their breakfast. They sat at a table for two, and the early sunlight brightened the room. Through the window they could see the snow-covered sidewalk and the little chapel with the dome like a cap. Anne knew she would remember everything about this breakfast always, the alpine flower design on the plate, and the way the waiter's gold hair fell over one eye.

David was gay and in the mood to tease her.

"You know, Anne, I've been thinking about you, running around Europe like this, alone. You ought to go back home, get married, and settle down. You'd make some man a wonderful wife. And you know, the next man who invites himself to eat dinner with you may not be a gentleman like me."

Hadn't he heard? All the men were in uniform, stationed in some outlandish place like Pogo-Pogo, or Izmir, or Casablanca. A girl couldn't stay at home in a quiet little town in South Carolina and get a husband, not the kind she wanted. But she didn't say anything. She smiled at him and went on eating her buttered muffin.

She wished she could hold back the clock, the German cuckoo clock over the desk in the hall, ticking away the minutes. But eight-thirty came quickly.

David carried her suitcase, and they walked across

the street to the bus stop. She had her ticket, so they stood and waited for the driver to open the door for the passengers to get in.

"Won't I ever see you again?" Anne asked.

"Something like that," he answered, trying to make it sound all right. But it didn't. Not to her.

Then the driver opened the door. David kissed Anne good-by, and she climbed into the bus and sat on the front seat. She saw him last, standing there in the snow, waving to her. The wheels moved faster and faster. The bus would be in Salzburg at ten o'clock.

"I don't really want to see Vienna at all," Anne said to herself.

I KNOW NOT WHERE

Escape is the dream of the vexed and driven woman here, and she tries to achieve it, and it may not be escape, after all. Probably running away is an impulse with every living creature, though most of them never start running.

In the telling, there is a considerable and thoughtful effort to deal with stream of consciousness, the stream that flows deepest within us.

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I KNOW NOT WHERE

by Edith Duffey

Professional loving-kindness slurred like carelessly applied shellac over the marriage counselor's face. Underneath, the grain showed darkly: whorls and loops of cynic indifference. To him she was a statistic, one out of four, a unit in the 25 per cent whose marriages foundered on the rocks. He stared down at the printed form, numbered for some reason, 218-A, which she had just filled out: Anita McVey Luddington, age 44, born, raised, schooled in Chicago, Illinois. 1945 Married to Thomas B. Luddington, now Professor, Lynnhurst College, Breck, South Carolina. Three children: Helen, 20; Andrew, 18; Ruth Ellen, 15. Form 218-A might have added (but did not), "Soon to be the ex-Mrs. Luddington."

But that was not quite right. She would never be the ex-Mrs. Luddington; in a little while she would have no connection with the name at all. She would not be Anita McVey again, either. She was somebody else from that long ago girl who had lived in a bi..i..i..g...

The familiar grayness, like a warm and loving cloud came down over whatever the big was, and her stomach gave its usual sickening lurch. Odd how that cloud-warmth, golden-dream-pleasant meant also sick-stomach-lurch, but that was over fast and now all golden warm in which time was and was not.

Through a suddenly lightening haze, she saw his face again and the brown scarred desk between them. How long had she been... Had he noticed anything? She knew at once he had not, because nobody ever did notice, and although these spells seemed to her, when she was coming out of them, to have lasted eternally, she realized, had realized for months, that in actual fact they could not be more than momentary. Otherwise someone in her family would have noticed. The absurd thing was that her

family's ignorance of them gave her a secret satisfaction. She knew it was idiotic and morbid to hug to herself this tiny knowledge, but she could not help it. She had nothing else in life that was entirely her own. Except, of course, the plan.

In any event, the man at the desk had observed nothing; he was still tapping the pencil thoughtfully and staring down at the white paper. One of his front teeth protruded over the other, gave his mouth a pointed shark-look. He raised his head and his glassy eyes under the fungus-white forehead stared directly into hers. The haze cleared. She knew just where she was and why she had come. She had wanted to be absolutely fair to Tom, to be sure that she herself had done everything it was possible to do, to tell the counselor all about it and be reassured that her course of action was right. But he wasn't at all the type she had expected, the kindly, sympathetic older man or woman dedicated to the task of guiding mismatched couples. This man was no older than she and plainly he had no faith in her or in marriage. It was his job to sell the one to the other, so he simply went through the motions. In her mind a door opened, just a crack, on a hideous market-place world where everything was bought and sold, love and people and even the apprehension of truth.

His voice called to her and the door closed. But she was bothered by the fantasm. Dreariness seeped through her.

"Let's get back, Mrs. Luddington, to why you think your husband wants a divorce." He almost added "Mrs. Luddington" again. Books on selling always tell you to repeat your client's name over and over because people like to hear their names pronounced, it makes them feel important and chummy with the salesman. On her it had the reverse effect; she'd heard so many "Mrs. Luddingtons" in the past twenty minutes, she positively hated the name. And it didn't make her feel chummy, it...well, it irritated her, though she was unable to express the irritation and her voice still wobbled timidly:

"I...I've already told you..."

"Tell me again," he monotoned with an inward yawn. He hid it perfunctorily behind clamped jaws, but he couldn't keep his eyes from watering or from flitting to his gold-plated wristwatch.

She wanted to go away from this prison room with the dirty window and the closed, brown-varnished door, but she didn't know how to do it. After all, she'd asked for the interview, paid money for it, had driven all the way from Breck, seventy-two miles she'd driven, just for the purpose of talking to him about Tom and herself. Shark-face. How could she possibly explain, why couldn't she just get up and walk out? Would he try to detain her, ask for explanations, maybe even get angry? It seemed difficult, somehow, to say what had been crystal clear at home.

"I tried to explain that my husband wants a divorce, uh, he's told me so, many times, and of course..."

"Did he actually say the words 'I want a divorce'?" The stolid voice had a hostile edge. He was staring now at the wall just behind her head. It made her want to turn around and look too.

"Yes," she said meekly, wishing she could feel a little warmth from him. "Oh yes, many times. He's said... well, I can't remember the exact wording, but he's let me know how he feels, I mean, uh, he's very cold to me and... well, he gets up early and makes his own breakfast and when I wake up he's gone and I'm all alone." Into her mind rose a fleeting picture of herself walking through the empty house in the dark green bathrobe they'd given her for Christmas eight years ago. The unmade beds, the garments, books, papers, all the things they'd been toying with the previous day, the cluttered breakfast table and the messy kitchen, left for her to clean up as if she were a servant with nothing to do but to wait on them.

The counselor swivelled sideways in his chair, crossed his legs and stared down at them. She had the feeling he wasn't even listening. But she'd come to tell the whole story and she might as well tell it, even to empty air.

"I don't see him at all, except at dinner." And dinner with its boisterous brou-ha-ha served only to point up her estrangement from the others as she sat silent, night after night, concerning herself with the serving of the meal, taking no part in the conversations, laughter, quarrels. She might as well have been invisible.

"Oh, and he's got a mistress somewhere, he goes to see her all the time."

"How do you know he has a mistress?" the bloodless lips asked.

"Well, one time he came home and there was this red smudge on his shirt front, he hates to leave her and come home to me, just does it out of, out of, I don't know, I mean, he feels he has to. It's his job..."

She thought of Tom's antagonism when she'd first had the insomnia. The curt edge to his voice when he'd wake her up to get breakfast. She felt again the heavy headachy incompetence of her actions as, drugged with sleep, she'd try to set the table and forget the spoons, or put coffee in the pot and then forget to plug in the cord so that when they all sat down, with just enough time to eat and run, there was no hot coffee for them, no time to wait for it to brew.

She realized they'd found her difficult, but none of them had cared enough to inquire into the situation. They'd been cross, even the children, when she burned the bacon, dropped the box of eggs on the floor. But she hadn't meant to do these things. At first she'd hated the insomnia as much as they did. When the doctor insisted she be allowed to sleep, they'd given in with

a bad grace, but then gradually accepted, and finally preferred, her absence. And she had come to prefer it too.

"Have you any proof of infidelity?" His matter of fact tone was like a hard push.

"Well, I... I haven't any letters or... things, but I found the button of a woman's dress in his jacket pocket." She stopped, suddenly remembering that the button had turned out to be her own, but that made no difference, no difference at all. She knew what she knew. "It doesn't matter about proof," she said in a louder voice, "because he shows how... how he feels all the time. There was a letter I saw-- only half a sentence-- but it said 'How is she?' He snatched it away before I could read any more, but I knew."

The counselor opened the right hand drawer of his desk, pulled out a pad of paper, and began to write. Suspicion was like the jab of a hypodermic needle. What was he writing? Something to show Tom? Was it about her? But the counselor's voice continued its dull interrogation.

"Do you think your husband would write to anyone else about his mistress?" He waited, pencil held above the pad, for her reply.

"Oh yes, of course," she cried incautiously. "Men always stick together and laugh at us wives, it's been going on for years."

There was a pause. His thin brown hair, slicked back, gave him a flat-headed look. The shark. He said peremptorily, "Mrs. Luddington, before this agency can do anything for you, we'll have to talk to your husband too and hear what he..."

"Oh no," she cried, "that isn't possible. Tom wouldn't come, he'd never come, or well...if he did come, he'd just deny the whole thing and say he didn't want a divorce..."

"But why would he do that, if, as you say, he really wants one?"

"Don't you know men? You're one, you should," she said sharply. Really it was getting hard to control her tones. "They're all ego, ego, ego. Tom is much too proud to come to a professional person, like a criminal before a judge. I mean, you're not like a judge, of course, but he'd feel that way. I know him. Haven't you met men like that?"

"Well, yes, many people won't bring their affairs to us, but I must say I'm confused. Why doesn't your husband come right out and say he wants a divorce?"

"But it's obvious!" How could the man be so stupid? "He wants to do it in his own way. He..he... what I mean is, he doesn't want to take the first step and ask me for a divorce, he wants it the other way around. So he ignores me, just keeps me doing housework, slaving, thinks I'll break down finally and ask him to let me go. Then he won't be responsible. It'll be my fault. Can't you see?" She heard her voice rising helplessly. Why couldn't this man understand anything?

Tom always wanted everything to be her fault. Her life had become a competition with him, a kind of Greek Athletic Contest in which the two of them were participants, spectators and judges, awarding to themselves, and accepting, the prizes. And occasionally slinking away in defeat. She did, that is; never Tom. Her days had been spent in producing an immaculate house, a perfect dinner, drawers full of clean and beautifully cared for clothes, so that there would be nothing for Tom to disparage when he came home. She didn't do these things for herself; she hated housework. But she took pleasure in defeating Tom's ready anger, just as he took pleasure in expressing it. But he hadn't been able to do that for a long time, she'd been too clever for him. Getting into a fight with Tom no longer held any charms, though there had been a time, way back, when a fight cleared the air, brought the two of them together. But for years now, although his verbal cruelties

had no power against her secret armor, the intimacy of quarreling nauseated her.

The counselor was writing busily. Fright caught her by the throat. What was he putting down?

"But you can understand, can't you?" he said with his sly air of camaraderie. "There's nothing we can do here unless we talk to you both. If you really want to save your marriage, you'll..."

"But that's just the point," she shouted, irked beyond reason. "Don't you understand? Tom will never change, there's nothing anyone can do..."

There was another pause.

"Then why did you come to me, Mrs. Luddington?" he said quietly.

She stared at him, her face going red in angry embarrassment. This was worse than she had feared; he was making her out a fool, refusing to comprehend the situation at all. She must leave at once. But she couldn't leave, couldn't move off the chair. He was waiting for her reply.

"I don't know," she said feebly, avoiding his eye. "I just thought maybe you could suggest something, tell me what to do."

"Do you, yourself, really want a divorce?"

For the first time his voice rang out sonorously, like a great bell. But as she opened her mouth to reply, the room went all shadowy, waving back and forth, like watery...wandering... This time she fought the grayness; she must answer at once or he might...

Her voice came out in a whispery drone, "Of course, of course, why do you think I came?"

In a blurred dream she heard his anxious tones: "You don't feel very well, do you, Mrs. Luddington? I'm afraid this has been too upsetting for you. Mrs. Luddington!" He was bending over her, shaking her shoulder. Behind him the room still swayed.

"I...I'm all right. Don't worry, I'll be better in a minute." She clenched her fists and the room quieted.

"Why don't you let me call your husband to come and get you?"

She was out of her chair in a moment, leaning dizzily on the desk. "Don't you dare call him." The room gave a sudden swerve, then settled itself. "He'd kill me if he knew I'd come to you. I've got my own car..."

"Do you really mean that?" The shark eyes probed into hers.

"What? Oh no, of course not, literally. I just mean he'd be frightfully angry. I guess I'd better go home now. Please don't call him. I...I'll talk to him about coming here." She walked unsteadily across the room, opened the door. "Thank you for seeing me. Goodbye."

She smiled tremulously, then turned and fled along the corridor of the old office building to the stairs at the far end. Escape, escape. As she took the first step down, she looked back. He was still standing in his doorway, staring after her somberly. He <u>would</u> call Tom; she knew he would, and Tom would break all the speed limits getting here.

She ran shakily down the stairs and out the big entrance doors into cold lashings of rain, icy air. They felt good, reviving to her spirit, and she quickly crossed the street to the carpark where she'd left her Buick, yes, and she'd left the right rear window open, the rain was pouring in, but no time now to fuss over rain.

With trembling fingers she opened the trunk and took out her suitcase. But wait. How could she put on the coat and scarf? She must have the thick black coat she'd bought in that little Salvation Army store way across town, and the hideous green scarf. They knew she hated the color green, it made her skin look sallow. They'd never find her in the coat and scarf.

Quickly she slung the suitcase back in the trunk, pulled the top down over her head and, opening the suitcase, took out the black coat. It was like a mother, warm and reassuring. She tore off her light tweed, threw it any-old-way into the suitcase, crept gratefully into the shelter of the black coat, and tied the scarf around her head. The garments gave her courage. Slamming the suitcase shut, dragging it out, she closed and locked the trunk. Then head down against cold, stinging rain, hampered by the bumping suitcase, she fought her way to the street corner and looked up and down for a bus, any bus. She'd go a good distance before she got off and phoned for a taxi. They'd never trace her by a sharp-memoried driver from the nearby cab-stand.

The bus was warm and soothing. She dozed a little, woke up and thought of Tom, and perhaps the children too, speeding across the country in answer to the counselor's phone call. They would be annoyed to have their activities interrupted, they had their own lives, no time for her, and she could picture them talking about her, pressing their lips together in disgust. They'd find the Buick easily, then look around for her. They'd never believe she'd be capable of leaving them. They'd think she'd gone shopping somewhere, or found a dry corner in some restaurant to wait for the rain to stop. They'd never credit her with carrying out so complex a course of action.

She thought of the long time, nearly eight years, it had taken her to complete her plans. Eight years of storing small sums of money in the trunk up attic - and the unexpected bonus of stock shares which had come to her when Aunt Win died - she'd never told any of them about the shares. But she'd cashed them all right.

With them and what she'd saved over the years she had nearly eleven thousand dollars, now converted into traveler's checks, enough to live on for quite a while in Mexico where living was cheap, where the sun shone and the flowers grew and the people were simple and kindly. She knew; she'd read all about it. No more sitting up nightly, planning while the others slept. No more flushing the daily dose of tranquilizers down the toilet so that the bottles would gradually empty and she could prove they did her no good. Because she hadn't wanted to be awake during the day; her nights of planning were too precious. But that was all over.

It would take Tom and the children at least an hour and a half to get to the city. Then what would they do? Would they realize she had escaped? Try the railroad station or the bus terminal? They might, of course, even go to the airport. But they would be too late.

It was time for her to get off the bus. She sat up and looked sharply out the window. Slum-ugly little stores she'd never seen before went rolling past. When a drug store sign flashed by, she rang the bell and staggered up. It was a terrible effort to get out, for the bus threw her this way and that, and on the sidewalk the rain was icy with a cutting wind. But she fought her way doggedly back to the store, in her weariness conscious only that to her it was a matter of life and death. She somehow managed the phone call, fumbling the yellow pages, digging in her purse for a dime, and the waiting. When the taxi finally came, she sank exhausted on the cold leather seat. "The airport, please," she said. "Can you tell me what time it is?"

"Quarter to six, ma'am."

Oh, and the plane to Mexico City left at 7:15. She must not be late.

"How long will it take us to get to the airport?" The back of his neck was fat and red-wrinkled.

"Oh, get you there about six thirty, I'd say. It's way out, y'know, five miles other side of town."

It was all right. She'd have plenty of time. Her head fell back on the seat, lolling there. She drew a deep breath. She'd done it. She'd brought it off, really brought it off. She'd left him, left them all forever. Forever and ever and ever. And they'd never be able to make her come back. It didn't matter what happened to her now because she'd done the one thing in life she really wanted to do, and nobody had been able to stop her. She'd got her own back at last. In spite of everything, she had won.

She looked out the window in the deepening night and the lights and shapes and faces streaked by like lost souls on their way to hell, and the windshield wipers circled back and forth on the watersplashed glass, blurry then clear, blurry then clear, blurry then clear, blurry...

FLIGHT TO CHICAGO

When you're through reading this, you'll see that the title has an unhappy double meaning.

The pronoun "we" comes through in a few places. It's a story in first person plural, the story of the people aboard the plane and what looks like the kindly, good-humored doings of an engaging young man. His fellow passengers like him, are happy about him, and then the flight's over.

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FLIGHT TO CHICAGO

by Ruth Gambee

Most of the passengers were settled in, seat belts tightened, when the young soldier stepped up the passage toward tourist class. His smooth, blond hair gleamed under the ceiling light. His eyes skimmed over the rows of business suits and uniforms, lightened here and there by the brighter wool of a dress, and halted at an empty seat on the aisle, near the front. He stopped there and fitted his duffel bag into a space on the rack. A portly, middle-aged man next to the window did not look up at him. The heavy, ruddy face frowned over papers spread out on an attache case.

The morning was gray, with a heavy, damp chill in the air. A heaviness lay over the cabin too. It wasn't only from the smoky staleness of the linens on the head rests; or from the drab upholstery, dull with endless scraping and squirming from flights just like this one; or from knowing that it was cold and gray here and would be colder and grayer in Chicago. Perhaps too many of us were brooding over cheerless hotel rooms and another round of sales pitches; or dreading the loneliness and grim test of endurance ahead in a Vietnamese advance base.

The plane taxied to the runway. A burst of power propelled it up and forward. In a few moments it leveled off in the upper skies.

"Hey there, fella!" An arm in olive drab reached across the aisle and made a mock punch at the chest of a toddler balancing at the edge of the seat. The child stared blankly and then grinned. Bundled in a blue snowsuit with a peaked hood, fat cheeks puffed into little mounds, he looked like a merry balloon, earth-tethered. Slipping around the soldier's arm, he waddled into the passage and fell backwards with a soft thump.

"Come back here, Bobby." A young girl, busy removing the coat and hat of an older boy, started out of her seat. The soldier was on his feet in an instant and swooped up the baby.

"Want me to take care of him?" he said eagerly, the flat Midwestern twang startling some of us out of reveries or magazine pages. The business man by the window lifted his eyes from his papers.

"Thanks, that would be a <u>great</u> help. He's always getting away from me," the mother replied with a smile. Her face, framed by short, dark wisps of hair looked little older than those of the children. With swift, competent darts and pats she got the clothing, the bundles and bags put away, saving out a book for the boy, and leaned back to light a cigarette.

The soldier held the baby on his lap and unzipped him out of the blue casing. Straw-colored hair stood wildly on end. The soldier tried to smooth it down. Rummaging in her bag, the mother found a comb and offered it in exchange for the snowsuit.

The child regarded his new friend with proprietary interest. He tugged at the shiny buttons on the coat front; his fingers curled and probed into the breast pockets. The soldier teased him in turn with middle and forefinger making tickling tracks from the round belly up to the pink ball of chin. The child squealed with delight and excitement.

Leaning an elbow on the arm of the seat, the girl rested her chin on her fist and watched. Her eyes reflected admiration of the smooth, fresh face, the lively blue eyes, and the shining blondness of the soldier.

They made a game of drawing the child's attention.

"Hey, Bobby, look here."

"Bobby, Bobby. This way, Bobby."

The older boy, letting his book slide away, joined in. He stuck his thumbs in his ears and waggled his fingers gleefully. He shrieked, "Hey, Bobby, look here!"

His mother laughed too, but shushed him. The boy recovered quickly from the reprimand. "What's <u>your</u> name?" he challenged the soldier.

"My name's Ben. What's yours?"

"My name is Frederick, 398 Grant Street, Chicago, Illinois," he piped in a well rehearsed singsong. We were smiling, then laughing, even the man with the papers. The boy, shy and pleased, looked at the circle of faces.

All at once the gloom of the day had dissipated. A hum of quiet chatter spread through the cabin. Seat partners exchanged comments on the weather and went on to make cautious advances toward conversation. For much of the next hour the soldier and the girl chatted lazily while he dandled the child on his knee and plied him with all kinds of gay nonsense.

At last he set the child down. Instead of going to the mother, the youngster gazed speculatively down the stretch of faces, tempted by the prospect of new adventures and playmates. A few seats back, a lady, the only one wearing a hat, reached in her bag and held out a red plastic spring clothespin. Her face set in a toothy smile, she leaned forward and snapped the pin open and shut.

"Here, honey. Come and keep me company." The child made an uncertain progress to her side and examined her and the pin solemnly. The pin dropped and heads turned to watch the child totter and stoop after it.

She leaned over to a pair of young men in Air Force blue sitting across the aisle and announced sagely, "Babies that age always walk like they're drunk."

"Yeah, sure," agreed one of them doubtfully.

As the stewardesses came through with trays of coffee and cold drinks, the child retreated to his mother. Blended with the murmur of voices was the clinking of ice in glasses.

The man next to the soldier stowed away his papers. He had followed some of the gaiety and commotion around him with amused tolerance. Over his steaming cup, he turned to the soldier. "You like kids, don't you?" he asked. "Where you from?"

"Indiana. From a town near Chicago." Again the harsh twang, though softened by the light pitch of his voice. "Yeah, I've got a raft of sisters and brothers. Most of 'em are younger'n me."

"Going home on leave?" This was a man who quickly found out all he cared to know about.

The soldier nodded. But his young face stiffened unaccountably. His blue eyes faded with misery. "I'll sure be glad to git there." He settled down in his seat and into silence.

The plane emerged from the cloud cover. We bent toward the glass and peered at the miniature landscape below. The pattern of gentle peaks and river valleys gave way to flat squares of platted acres, bounded by threads of intersecting roads. Ribbons of interstate highways curved around tiny dice laid out in lines and clusters.

The child by now was asleep. The soldier lay back, eyes closed. Passengers near him studied him covertly, approving the blond head tilted against the head rest, the relaxed posture of hands crossed above his middle, the slim legs stretched out. Those who returned from the washroom in the passage took care to glance his way. More than any of the other young men on the plane in uniform, he was the focus of the musing and sympathy of those bound for the familiar place, the familiar

assignment. He was the image of the young and the fair, sent away to a certain danger, an uncertain fate.

The lady with the hat sat up and proceeded to button up her suit jacket, tucking in her breath as she strained at the middle one. She held off her wrist watch to a comfortable distance from her bifocals. "We should be coming in soon," she said loudly. "Look at that smog! Must be Chicago."

Plumes of gray and sulphurous yellow smoke once more cast a blanket below the plane. The passengers put magazines aside, stubbed out cigarettes, put on coats, toyed impatiently with briefcase handles. The soldier opened his eyes and stretched. The child, dressed in the snowsuit again, approached him hopefully. He took up the child and they amused one another through the slow circling of the field, the sudden thud of landing, and the long taxi to the thin arm of the embarkation point. The girl arranged the bags and bundles in her arms, took the boy by the hand and led the way to the door. The soldier hoisted the baby to his shoulder and followed her down the steps to the frozen field.

It was cold in Chicago, bitter cold. Faces turned aside, hiding into collars, and shoulders leaned forward stiffly into the stinging wind. Reaching the warmth of the building, we filed through the turnstile inside the waiting room. The soldier lowered the child into a walker. He straightened up and shook out a cigarette from a pack. The last of the passengers starting up the ramp to the main concourse glanced aside, reluctant to see him fade into the shifting crowds.

The girl paused a moment beside him. "I want to say how nice you've been to Bobby..."

Her voice trailed off in mid-sentence. The soldier was staring beyond her, the lighted match in his hand burning unheeded to the tips of his fingers.

A pair of M.P.'s started away from the wall of the corridor and bore down on them. The white helmets and

armbands, the bleached web belts with pistols, the polished boots, gleamed with menacing authority in the dim light. She backed away as they closed around the soldier. Their faces were cold and impassive as one of them unfolded a paper. The blond head of the soldier dropped. Steel jangled against steel as they closed the metal cuffs on his wrists.

The older boy tugged at the girl's coat sleeve. "Mommy, what's wrong?" He tried to find an answer in her troubled face as she guided them up the ramp. His voice faded into a whimper. "What's wrong?"

She shook her head dumbly. She lowered her eyes before the fringe of curious onlookers, nudged momentarily into a consciousness of other lives, of other worlds.

"Flight 707 now leaving Gate 12 for Los Angeles." The metallic rasp of the loudspeaker aroused a line of people seated around the wall of the waiting room. They gathered near the door with tickets in hand, vaguely aware of three men in uniform, waved through ahead of them to an Army jeep outside, its motor running.

HEAR THE NIGHTINGALE SING

All things are more vivid to a child than to an adult--the sweetness of honey, the bitterness of gall, the glare of the sun and the dimness of the night landscape. They hear more keenly than adults, too, and they understand a tremendous lot, and sometimes, in later life, they forget how well they understood, how keenly they felt.

Things seem strangely clear and new here, as interpreted to us through the five senses of a young girl. If this touches on a familiar theme of tragedy, the theme nevertheless is tragic, because it is as near to no hope as a theme is apt to get.

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Mrs. McAnulty wants earnestly to keep on writing.

HEAR THE NIGHTINGALE SING

by Laurie McAnulty

I flopped on my stomach across the high double bed and watched Mama and Papa getting dressed. They were going to a reading by Arthur Kendall, an English poet. Stooping a little, Papa faced his frowning reflection in the mirror and fiddled with a bow tie. He looked funny, his chin jutting out and his shaggy eyebrows drawn together into a heavy concentrating line. All of a sudden, I noticed that his hair was beginning to get gray. Not all over, just mixed in with the blondness. I tried to remember how old he was.

If I'm twelve, I thought, and he was twenty-three - no, twenty-four - when I was born, that makes thirty-six. Heck, that's not so old. Lots of my friends' parents were much older. Of course, they were mostly the youngest in their families, while I was the oldest. There was a five year gap between me and my brother Bruce, but the others had followed him pretty quickly--Jamie, Susanna, Rosalie, and the new baby Molly.

"Damn," Papa said. He pulled the tie out of his collar and twisted it into a little ball and threw it very hard at the closet door.

Mama leaned around the door, her brown eyes startled. She was all ready except for her dress and she looked awfully pretty. Her hair, all dark and shining, was swooped low into a bun at the nape of her neck, and little silver and turquoise earrings peeked out like flowers in a meadow of long grass. She picked up the necktie and straightened it out.

"What's the matter, Ned?" she asked quietly.

"Nothing." Papa's voice was quiet too. He held out his hand for the necktie. She gave it to him and he began to put it on again. Finally, after he'd finished tying it, he said, "I just wish to hell we

didn't have to go to the reception afterwards. I don't mind the reading or lecture or whatever, but I don't feel up to a lot of small talk. And I mean small--fencing with Harrison and listening to John Reynolds do his name-dropping routine."

Harrison and Reynolds were the two members of the English department who got on Papa's nerves the worst.

Mama lifted her white linen dress and slid it over her head. She came over to the bed and turned her back to me. I got up on my knees and pulled the long zipper up to her neck. She flicked a smile at me over her shoulder.

"Thank you, Julie." She crossed the bedroom to her big walnut dresser and unscrewed the top from a bottle of perfume. It looked like a tiny decanter and smelled like--oh, I don't know--spring and summer and all the flowers on earth and night and loving someone. Papa had given it to her for her birthday two months ago, in a lot of tissue paper in a huge box. We were all surprised, and a little disappointed, to see how small it was, but Mama looked almost ready to cry. She had just had Molly the week before; in fact they came home from the hospital on her birthday. Mama had sat there, all thin again, in the midst of the pile of tissue paper, and whispered, "Thank you, Ned."

And Papa had just smiled. "Anytime," he said lightly.

Now, this night in May, Mama touched her finger to the bottle and then to her hair and throat and wrists.

"I know it's irritating," she said, "but there's not much we can do really, is there? I mean you're the chairman of the lectures committee, and you've got to be at the reception. Oh, Ned, come on." She turned to him, laughing. "There's free sherry, anyway, and Kendall will be interesting at least."

Papa shrugged on his seersucker jacket and sighed.

"I know, Ruth. I'm just not in the mood for it. That's all. Besides, I've got all those damn Shakespeare papers to grade by Friday." He started for the door. "Are the boys in bed?"

"Yes," Mama said, "they're reading. And Susanna's waiting for you to kiss her. Rody's asleep."

Rosalie was only two, but since she slept in the same room with four-year-old Susanna, she often stayed up later than she ought to. I started to get up, to go put on my nightgown and read in bed myself.

"Who's coming to sit?" Papa asked.

Mama seemed to wait a moment before she answered, "Eva."

Papa stopped stock still, his tallness filling the doorway. The anger that had been growing in him all evening now seemed complete.

"Eva? Goddamn it, Ruth. For Christsake, why?" His voice went up and then dropped to a whisper. "I thought we'd been all through that. It's over. It's got to be over." He was talking in a slow careful way as if he was afraid of what he might say. "We can't get involved in her problems again. It's just no good."

"I'm sorry, Ned."

I felt the way Mama looked. Scared to death. She glanced at me, frozen on the bed, and said quickly, "Run on, Julie. You'd better get ready for bed."

Thankfully, I slid down and out through the other door into the bathroom. I closed the door, but I could still hear them through it, even though they were talking low.

"I tried, Ned. I really couldn't get anybody else. And then I saw her this morning and she offered to do it. You don't have to see her. You can wait for me in the

car." Mama's voice sounded strained and unhappy, not like her at all.

There was a silence. At last Papa spoke heavily. "Christ, I see her every day in class. Why not here? She'll be gone soon. It's almost summer. They always go then." His footsteps dragged down the hall.

I began to brush my teeth. What had that all been about? Gosh, Papa didn't get angry very often, but when he did, you knew about it. Eva Bailie. Why, I thought Papa liked her. I could remember him sailing a paper of hers over to Mama, one night before Christmas. "Read this," he'd said. "This girl really knows what she's talking about. I wouldn't mind having written that myself." That was high praise from Papa.

She was a pretty girl, Eva. Well, not pretty exactly. Good-looking. She was tall and rangy, like a filly, with eyes the color of periwinkles and short tawny hair that curved forward onto her cheeks. Her skin looked clean and she had a low, husky voice. She could sing beautifully, the kind of songs that we had on records by John Jacob Niles and Richard Dyer-Bennett and Burl Ives. Sad songs and happy songs, old songs. She came from the mountains somewhere; Kentucky, I think. I'm sure Papa liked her. We all did.

It's a funny thing about living in a college town. At least when it's a girls' college, like Eastlake. They sort of cluster. Well, maybe that's not the right word. Maybe it is though. They come in swarms like bees to flowers. All the good teachers, and even a few of the not-so-good, had their own swarms of worshippers. The girls came and drank coffee or tea or sometimes beer, and sat on the floor in the living room or out in the big back yard--depending on the weather--and talked to Papa about Shakespeare and Hawthorne and Keats and Yeats, which I long ago discovered are spelled the same though pronounced differently. And if Papa was busy they made cookies with Mama and talked to her about Papa.

"Oh, Mrs. MacNeil," they would say, "your husband

is the most inspiring teacher I've ever had. He can make things so clear and simple. Taking a course from him has been the most meaningful experience of my life. Honestly, it has."

"Meaningful. Bull," Papa said, when these sentiments were relayed to him. "Things aren't clear and simple."

Of course, they weren't all so gushy. Some of them just came and played with the kids, and watched him with big soulful eyes, the way I looked at my picture of Alan Ladd. It was kind of embarrassing.

Eva came too, and talked to Papa and made cookies with Mama and played with the kids. But she was one of the better ones, one of the ones we really liked. One of our favorite baby-sitters.

And then there was the senior show. It happened every year, sometimes good, sometimes not. This year was really great. Eva had written the words to the songs and she played the male lead. It was something about Ireland, with all sorts of "bastard brogues," as Papa said, and flings and reels and so on. And Eva was this American professor who came to research a book and stayed on in the little village to marry "a simple unlettered country girl." It was all very silly and sentimental and Eva made a very handsome man, with a pipe and a tweed jacket with elbow patches. That was just a few weeks ago, sometime in April. And we hadn't seen her much since, but I hadn't thought much about it, with exams coming and all. Papa couldn't have been mad about the show somehow, could he? No, that was silly. I gave up trying to figure it out.

I went into my room and got undressed and into my nightgown, the long white one that Mama made for me. I looked at myself in the mirror. I'm finally getting taller, I thought, and thinner. Already I was nearly as tall as Mama. I really didn't look like her at all, more like Papa. Short thick blond hair, wide-set gray eyes, and a sort of thin face. It had always seemed to

me kind of a miracle--that just by loving each other and wearing wedding rings a husband and wife could get babies, and that some of them looked like the father. And then a couple of months ago I saw this movie with Jimmy Stewart where he married an Indian girl. The Apache chief, Cochise, cut their fingers and bound them together so that the blood of the white man and the Indian girl was mixed. That made a lot of sense to me, and it was easy to see how the mother, with her husband's blood in her, would have children that looked like both of them. Well, I mentioned that to Mama, and right away she sat down and told me everything about having babies. It was pretty interesting, but then she said something else that really impressed me.

She said, "When two people have a child, Julie, it's a commitment. They're committing themselves to a marriage. It's like a promise--that they'll make a life together and for their children as long as they live. It's a promise that has to be made joyfully and with love, because if there isn't love, then the whole thing becomes a trap, and the entire family is caught in it."

That was kind of scary. But then I thought of all of us kids--me and Bruce and Jamie and Susanna and Rosalie and the new baby that was curled up inside my mother--and I began to giggle.

"You and Papa must love each other an awful lot. I mean -- six kids! Boy, are you ever committed!"

After a minute Mama had laughed too. "Yes, we really are."

I laughed to myself now thinking about it, and made a quick pirouette to see the long ruffly nightgown go floating around me. Mama stuck her head in at the door.

"Has Eva come yet?" I asked without thinking. And then remembered. I could feel my face getting red.

"No." Mama looked embarrassed. She started to say something and then stopped. Finally she went on, "We've

really got to go, or we'll be late. Would you mind, baby? I'm sure she'll be here soon. I'll call you as soon as I get a chance, and if she doesn't get here, then I'll come home right after the reading. All right?"

"Sure, Mama. You and Papa go on. We'll be okay."

She gave me a quick hug. "Thank you, darling." She smelled wonderful.

"Come on, Ruth. We're going to be late," Papa's voice came from the living room. His anger seemed to have died down to annoyance.

Mama ran down the hall. "I'm ready, Ned."

He put her shawl around her shoulders, a beautiful turquoise wool one with long knotted fringe. She looked Indian or Mexican, but her face was pale instead of brown. I followed them to the front door.

"Have a good time," I said. I waved as they climbed into the blue Ford station wagon and backed down the driveway.

"Julie," Bruce called.

"Just a minute." I left the front door open and the light on for Eva, and walked back down the hall to the girls' room. Rody was sound asleep, her finger in her mouth and her bottom in the air. Her dark hair was baby soft, and sticky with something over one ear, probably applesauce. In the other bed, two dolls, a rabbit, a pink bear, and Susanna snored gently. She was one of the curly blond ones, her round cheeks pink with sleep. I tiptoed out of the yellow-gingham room and across the hall into the model airplane factory.

Bruce, who was seven, peered over the edge of the top bunk. He was blond too, tow-headed in the summer. His blue eyes looked sleepy and I caught his book as it slid off the pillow.

"Hasn't Eva come yet?" he asked plaintively. "I wanted her to sing to us."

"Where's Eva?" echoed five-year-old Jamie from below. He was dark, like the two youngest girls, and small and wiry. He could climb the pine tree out back to the very top, and would laugh down at the more cautious Bruce, his brown eyes bright with triumph. He curled himself into a little ball now, his fingers caressing the blanket binding. "Eva, Eva, where's Eva?" he crooned to himself.

"She'll be here soon," I promised them. "Shall I turn off the light?"

"No," Bruce's jaw was stubborn. "I want Eva to when she comes."

"Okay." I was getting tired of it all. "Goodnight then."

I stalked out and went to check on Molly. She was peacefully asleep on her stomach, her lips making a soft sucking movement.

Aimlessly I wandered through the quiet house. It seemed empty even though I knew the kids were all there. I didn't feel afraid or anything, it was just kind of lonely with nobody to talk to. It had rained before supper and I could feel the heavy greenness of the cool damp night. Two whippoorwills exchanged clear calls high above the constant ripple of the peepers. The clock in the living room struck a single loud bong and ticked on. Eight-thirty. Maybe Eva really wasn't coming. I whirled down the hall to my room, made a graceful arabesque, and sank onto my bed like a dying swan. I used to think of being a ballerina, but it took too much practicing, after all. Pulling Ivanhoe from the bookcase, I bunched myself under the blue and white patchwork quilt. Rebecca was tending his wounds after the tournament, a scene which should have appealed to me, but somehow the sleepiness of the night had gotten to me, too, and without knowing it, my eyes shut.

The next thing I heard was the telephone, but even as I dragged myself up through sleep to answer it, the ringing stopped and a soft voice murmured. Eva, I thought peacefully, and drifted back to sleep.

I don't know how long I slept this time, but it was very sound. At some point I began to dream, one of those meandering dreams that slide vaguely from one scene to another. In the beginning there was a big castle sort of place, from Ivanhoe I guess. Long gloomy corridors melted into each other, and somehow became the hall of our house, a hall with endless locked doors. Then there was a baby's wail and a girl's soothing voice singing to quiet it:

> "They went arm in arm down the road
> Till they came to a stream,
> And they both sat down together, love,
> To hear the nightingale sing."

The song lapped at my mind. I listened harder.

> "And now says the fair maid, 'Will you marry me?'
> 'Oh no,' says the soldier, 'However can that be?
> For I've my old wife at home in my own country,
> And she's the fairest little thing that you
> ever did see.'"

The husky voice broke suddenly and became a sob. My dream broke with it and I came fully awake. I stared into the blackness around me. Slowly shapes appeared, first the two gray windows, then a chair, dresser, desk, the ghostly square of the mirror. It really was my bedroom. And in the room next door, where Molly slept, someone was crying.

I pushed down the covers and swung my bare legs over the side of the bed. The smooth varnished floorboards felt cool to my feet as I stood up, untwisting the nightgown from around my waist. I wondered what I should do. Finally, I crept to the door between my room and the nursery and eased it open a crack.

The blue bear night light was on, casting a pale blue glow over the fluffy white curtains, the Beatrix Potter prints, the old walnut cradle. Eva sat in the rocking chair, her face shadowed, Molly a small dark-headed white blur in her arms. The baby lay still, only her mouth working as she sucked strongly at the bottle. At last the sucking stopped, and her jaws opened, a thin line of milk trickling down her chin. Eva got up and laid Molly in the cradle.

The light struck her face then and I was shocked. She didn't look like the Eva I knew, the Eva of laughing eyes and curling smile. This Eva looked drained, empty, dark crescents under her eyes, her mouth sagging with despair. She hung over the cradle and whispered raggedly to the sleeping baby.

"Oh, Molly, Molly. How could you happen? How could he have another baby with her? He knew how I felt, he knew." Her voice shook. "Oh, little Molly, Molly MacNeil. You should be my baby, our baby. Why aren't you mine? Why isn't he mine? Oh, God, I love him so much. She's had him all these years. She has you, Molly, and all the others. What do I have? When will it be my turn?"

She began to cry again, her tears dropping slowly one by one onto Molly's blanket. I wanted to go to her, to comfort her somehow, but what could I say. It wasn't me she wanted. I thought of Papa committing himself to us again, and I was filled with a kind of selfish joy. But I could feel too the pain in her, and cry for her. Poor Eva. Poor Papa. Poor Mama. Poor Everybody.

I crawled back into bed as quietly as I could and lay there in the dark, listening to her soft lost sobs. I wondered about all the others--the gushing ones, the sensitive, the intelligent, the beautiful, the plain, all of them. I wondered how many of them cried, and how many just smiled and went their way. And how many of the teachers saw into their minds and hearts, and how many laughed them off. And how many of the wives lost their husbands and how many held on. And how many

promises were kept and how many broken.

After awhile, I heard the crunch of gravel in the driveway and the muffled slam of the car doors as my parents came home. I heard too, the soft final closing of the kitchen door just before the front door opened.

Mama tiptoed down the hall, peering into dim rooms at her sleeping children. When she opened my door, my eyes were shut and my breathing was even.

"They're all asleep," she whispered.

"And Papa answered, "She's not here."

Eva Bailie graduated from Eastlake College with honors, but she didn't come to commencement. They mailed her diploma to her home in Kentucky. We never saw her again.

"She'll be gone soon," Papa had said. "It's almost summer. They always go then."

And in the autumn, the new ones come. Fresh faces and eager eyes and lilting voices. All of them wanting to learn and love, and hear the nightingale sing.

STRAIGHT-LEG

Stories about military service are no longer rare and strange to Americans. Most of us have either done a hitch under arms or have kinsmen in uniform.

This story has a surface brightness that doesn't succeed in hiding the rough, rough goings that makes you wonder just what experts they are who bend their brilliant minds to new and ever new devices for making you sorry you're a soldier.

Daniel J. McPherson was born in Cheraw, South Carolina and went to Clemson University. He served two years in the United States Army as a lieutenant of combat engineers. He is married and lives in Raleigh, where he is employed by the North Carolina Highway Commission.

STRAIGHT-LEG

by Daniel J. McPherson

Second Lieutenant Franklin E. Cox won the dubious honor of being the first to be dropped for ten push-ups. While they were filing into the bleachers for the opening address, an ugly Cadre Sergeant pointed his big fat finger at him and yelled, "Hey, you! Yeah, you, sweet pea! Gimme ten!" That was the beginning of it all.

During the week that followed, Lieutenant Cox was introduced to the airborne way. At the command, TAKE SEATS, they would sit down and give out with a good, loud, "AIRBORNE!" At the command, ON YOUR FEET, they would jump up, slap their sides, come to the position of attention, and give out with a good, loud, "AIRBORNE!" To bat an eyelash at commands such as, SIT DOWN, or SEATS, or GET UP, meant that you were not mentally alert, and it would cost you ten good airborne push-ups. It was a game the Cadre played to try and draw a move on the wrong command. The favorite test for mental alertness was the "hit-it" game. When a member of the Cadre yelled, HIT IT!, that was the signal to drop what you were doing, leap off the ground as if you were jumping from an airplane and bounce on the balls of your feet with your head down, eyes open, knees locked, elbows in, fingers spread, until you counted four seconds off out loud. This was the exit position. The only command to get you out of it was, RECOVER, not UNCOVER, RECOVER.

Cox was tall and lanky. His hair was sandy brown, and his face was long and narrow and boyish. He stood a head and shoulders above the rest, and there was something ungraceful about the way he moved. All of this, plus the fact that he was a brand new second lieutenant, combined to win him instant recognition with the Cadre. Cox's mistakes were simply more noticeable than those made by the others. The Cadre dropped him fifteen times the first day. But his looks were somewhat deceiving. Cox worked the push-ups off with a perfect form and a strong, steady count.

On Friday, Lieutenant Cox stepped into a small hole while they were extending arm lengths for physical training. It was an embarrassing accident. To have broken an ankle doing a parachute landing fall, or even on the swing landing trainer, would be bad enough, but to have done it in such an unhandy way was embarrassing to explain. But Cox was determined. He could not forget the way Billy Madden had laughed at him ten years ago. Six weeks later he started it all over again. The sour, insulting voices of the Cadre welcomed him back.

"Hey, you! Yeah, you! Gimme ten!"

"You people are sick! Sick! Sick! You are without a doubt the worst bunch to ever come through here!"

"One-seven, you better get your beady little eye balls up here on me and keep 'em there!"

"Drop! I said uncover, not recover. Drop! Drop! Drop! Everybody that moved, drop! You people are not mentally alert!"

The thirty-four foot mock tower is the monster that separates the men from the boys. When Lieutenant Cox advanced to this point in his training, he knew there was going to be trouble.

"Stand in the door!" commanded the Sergeant who had hooked him up. The Sergeant's face was lean with a look of professional dedication, untouched by the years of frustration which most of the Cadre had experienced.

When Cox shuffled past the young Sergeant, he looked deeply into his eyes hoping to find a trace of understanding. "Kick me out if I freeze," Cox whispered. The Sergeant looked at him in total disbelief.

"Sound off with your name and number!" barked the grading Sergeant.

Lieutenant Cox was afraid to look down at him. He had already sneaked a look at the ground from thirty-four feet. It had taken his breath away.

"Sound off with your name and number!" the Sergeant roared again.

The device was perfectly sound. Lieutenant Cox's risers were hooked to an overhead cable which would catch him when the sixteen feet of slack in them paid out. Then the pulley would ride him down the inclined cable to the ground in front of the tower. There was really no risk involved. But Cox forgot all of this when he stood in the doorway.

"Go!" shouted the grading Sergeant.

Franklin E. Cox stood there frozen the way he had stood ten years ago in Mineral Wells, Texas. He was half way up the water tank again, and it seemed to him that the ladder was falling backwards. Billy Madden was at the top trying to coach him into taking another step. Franklin was crying, and the ladder was falling backwards, and he could not move.

The young Sergeant finally booted him from his petrified position, and Cox came out head first like an amateur high diver screaming, "AIRBORNE!" at the top of his lungs.

He was prepared for the worst when he reported to the grading Sergeant.

"Congratulations, one-seven!" jeered the Sergeant whose name was Blackman. "That was the worst exit I have ever seen." There was a cold, calculating hardness in the Sergeant's eyes. He had been around. He had taken many second lieutenants apart in his time. "Were you scared, Loo-tenut?" he asked with a fine burlesque of sympathy.

"A little bit, Sergeant," Cox managed.

"Well, you better not be scared, Loo-tenut!" the Sergeant snarled. "You're supposed to be a leader! We're supposed to follow you! What do you think these privates out here would say if they knew you were

scared, Loo-tenut? You better get back up there and make a better jump, or I'm going to put you out there on that track and run you 'till your nose bleeds. Is that clear, Loo-tenut?"

"Clear, Sergeant."

His next jump wasn't much better, nor the next, nor the next. The Sergeant in the tower had to boot him out six more times. If Sergeant Blackman had known that, he probably would have run Cox more than he did. When the week was over, Cox still hadn't made a satisfactory jump. He had to repeat the week's training.

Midway through the following week, he got the feeling that he wasn't ever going to make a satisfactory exit. But he would not give up. The whole town of Mineral Wells had laughed at him, and at school he had never been able to live it down. They had branded him as a coward. He had put in for Airborne School to free himself, to prove himself. He could not give up. Again and again he mounted that monster of tin and wood with renewed vows to correct the mistakes he had made on the previous jump, and each time Sergeant Blackman greeted him with,

"Weak exit. You got to jump up and out of that door,"

or, "Your eyes were closed. How can you check your body position if your eyes are closed?"

Late Thursday afternoon he made it. "One-seven, that was a satisfactory jump. Recover and make another."

"Thank you, sir!" Cox replied gratefully.

"What?" growled Sergeant Blackman. "Don't you thank me! I ain't giving you nothing! And don't call me 'sir'! Get over there and knock me out twenty-two knee benders."

On Monday morning of the final week, Lieutenant Cox

climbed into an airplane for the first time in his life. The inside of the C-123 seemed much smaller than he had imagined. He sat there with his parachutes--one on his back and one across his stomach. Around him some of his comrades were demonstrating their bravery with jokes about death and malfunctions. Others sat withdrawn, like himself.

The powerful engines sputtered and then caught with a deafening roar which sent vibrations to every part of his body. Suddenly he realized that it was time. The thought of it turned his body cold. He had put off facing it for so long that he now wondered why he had to face it at all. For a moment, he felt that there would be another day like this one--a day somewhere in the future when time would finally run him down, when there would be no more tomorrows, when there would be nothing left except to face the most dreaded fate of all. He hoped that it would be a long way into the future, but somehow he felt that it would be a day much like today.

The ride was rough. The giant iron bird churned Cox's stomach with sudden jumps and jerks and sometimes it would swish its tail from side to side. Cox could feel a dry stickiness building in his stomach. For thirty minutes now Cox had been watching the jumpmaster's every move. He had expected him to jump up and give the ready signal at any moment. It seemed to Cox that they must have already passed the drop zone, but the jumpmaster just stood there as if he were a cold marble statue void of all emotion.

Cox could feel it coming. When the plane banked, it was like a poke in the stomach when the bladder is full. The fever gripped him first hot and then cold. He took in deep breaths to try and hold back the volcanic surges in his stomach.

The jumpmaster laughed like hell when the first man threw up.

"What are you?" he bellowed above the engines, and

then laughed at their meek reply. He was doing the twist. He was a mean, ugly man with a lumpy nose. "Ain't this great?" he bellowed.

Cox wanted out. Nothing else mattered--not life, not death, nothing. The sickness was worse than death. He wasn't afraid anymore. He would jump without a parachute now.

When the red light finally came on, the jumpmaster came alive and thrust his arms toward them. Cox tried to get up, and he couldn't. He could not believe it. He tried again, and still his body would not move. He hated himself for it. They were all up waiting for him. Panic flashed through his mind. He had to get up. Desperately he tried again and could not. He felt betrayed by some strange, unknown part of him.

"Oh, God, please help me," Cox thought. "The jumpmaster's coming. I've got to get up. Please, God!"

"Get up!" the jumpmaster shouted above the noise. He spit the words out and then gritted his teeth after them.

"I can't!" Cox explained. Once again, he strained every muscle in his body to prove that he couldn't.

The jumpmaster reached behind his back and freed him. His harness had been caught on the seat.

With his eyes closed tightly, Cox jumped into the violent blast of air. Moments afterwards, he did not know who he was, or where he was, or what he had done. He was a twig tossed about in a tornadic sky. When his awareness returned, he looked up and found a perfect canopy of silk over his head. His ears were ringing from the prop blast. Below him the mechanically amplified voice of the Sergeant in the safety tower was shouting instructions to the jumpers who had already landed. The distant rumble of the plane seemed friendly now. He drifted peacefully in a calm, new world. It did not last long from 1,250 feet. He settled gently

to the ground and lay there overwhelmed by what he had done. He wondered where Bill Madden was now. He would go back to Mineral Wells one day, climb the water tank, and punch Billy Madden in the nose. But no, he really didn't have to. He was free now. He had overcome it. He had jumped from 1,250 feet.

Cox was sure of it now. There would be a similar day in the future. He would face it the same way he had faced this day. And just like this day, it would not be at all the day he had thought it was.

"You people are still a bunch of legs!" shouted the Sergeant in the safety tower. He had been shouting for some time now. "Double time off that drop zone! Four more to go!"

It was a game the Cadre played, calling him a leg. He wasn't a leg anymore. He was airborne. Cox wondered what the Sergeant would call him Friday when he made his fifth and final jump.